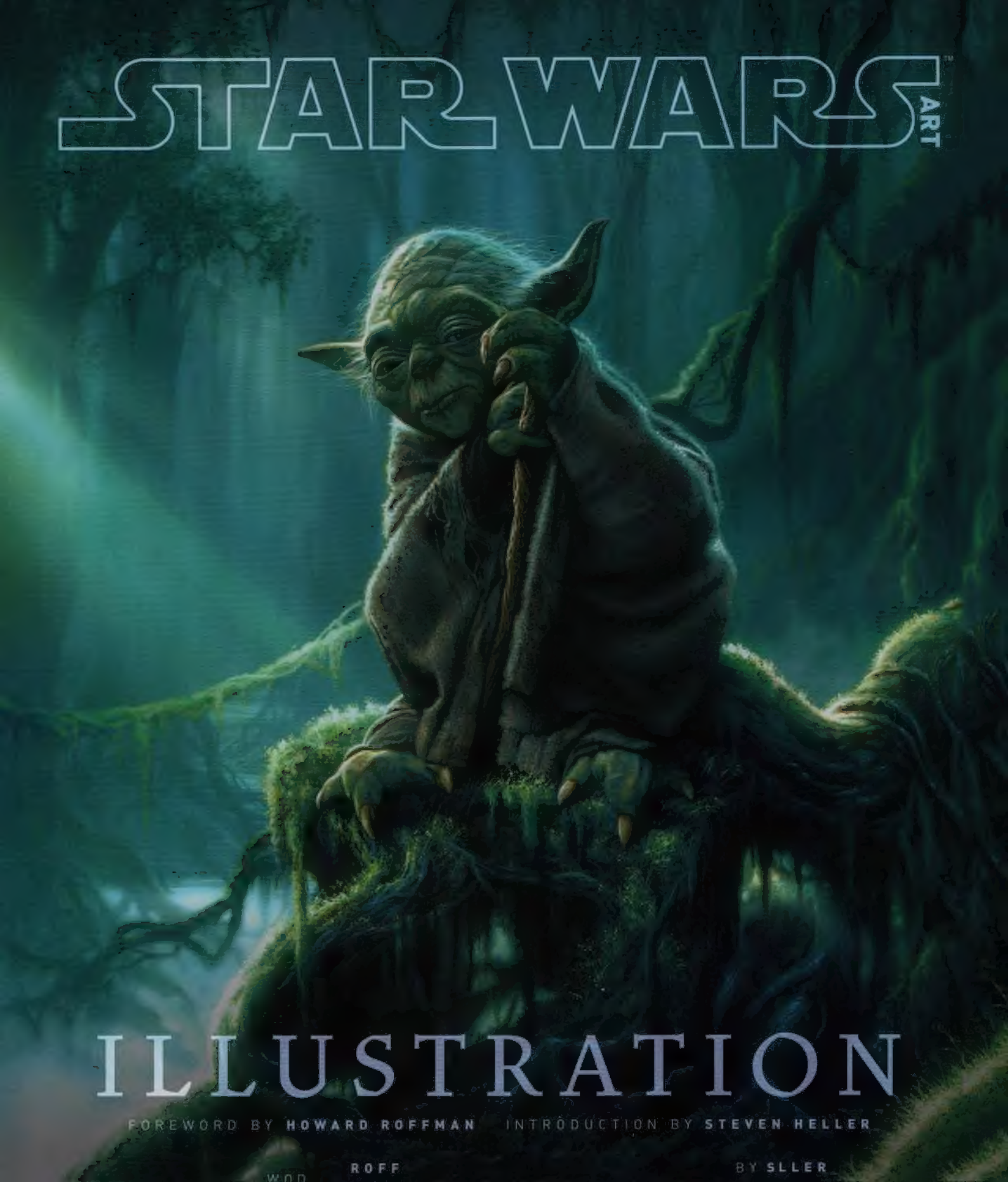
STAR WARS ART



ILLUSTRATION

FOREWORD BY **HOWARD ROFFMAN** INTRODUCTION BY **STEVEN HELLER**

ROFF

BY SLLER

U.S. $40.00
Can. $49.95
U.K. £25.00

The instant, unprecedented, and massive success of *Star Wars*, and the ensuing pop-culture phenomenon, took Lucasfilm by surprise—fans had to wait nearly a year for the first action figures to appear. But as of 1978, an industry unto itself was born, consisting of books, trading cards, magazines, video games, and merchandise. The art created for these projects kept the worlds of *Star Wars* alive after the original trilogy first left theaters, and today, more than thirty years later, exciting new artwork continues to expand the limits and celebrate the iconography of the *Star Wars* galaxy through the efforts of countless painters, illustrators, and graphic designers.

Now, the third book in the Star Wars Art series, *Illustration*, collects together the very best of these artworks, as curated by George Lucas from one of the world's most diverse and creative vaults of licensing art: more than three decades' worth of book jackets from Del Rey and Bantam Books; illustrations from *Star Wars Insider* magazine; role-playing-guide covers and packaging art from Wizards of the Coast; trading-card art from Topps's *Star Wars Galaxy* series; marketing and cover artwork from LucasArts video games; and one-of-a-kind works generated for collectible merchandise and limited-edition prints by Acme Archives. Featuring previously unpublished, rarely seen, and fan-favorite artwork from Mark Chiarello, Dave Dorman, Hugh Fleming, Greg and Tim Hildebrandt, Ralph McQuarrie, Jon J. Muth, Terese Nielsen, Tsuneo Sanda, Drew Struzan, Jerry Vanderstelt, Christian Waggoner, Paul Youll, and many others, *Star Wars Art: Illustration* celebrates the wide range of styles and influences—from representational to impressionistic to comedic and beyond—that these artists have brought to bear on a galaxy far, far away. . . .

STAR WARS ART

ILLUSTRATION

R. M'QUARRIE

STAR WARS ART

ILLUSTRATION

FOREWORD BY **HOWARD ROFFMAN**
INTRODUCTION BY **STEVEN HELLER**

ABRAMS, NEW YORK

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PREVIOUS SPREAD

RALPH MCQUARRIE

Splinter of the Mind's Eye

Acrylic on illustration board

Book cover of *Splinter of the Mind's Eye* for Del Rey Books, 1978

19½ × 13⅛"

RIGHT

TSUNEO SANDA

25th Anniversary Celebration

Acrylic on canvas

Wraparound cover of backlist catalog for Dark Horse Comics, 2002

18 × 34"

R.McQUARRIE

FOREWORD

TIMES WERE TOUGH FOR STAR WARS IN 1986, the year that I was appointed head of licensing for Lucasfilm. George had stopped making *Star Wars* movies, the original generation of kids who played with *Star Wars* toys had moved on, and the franchise was dead at retail. My friends said I was crazy for taking the job, and there were times when I almost agreed.

My biggest frustration back then was that I felt I lacked the necessary tools to reignite the *Star Wars* flame. I always believed that exciting new artwork would be a key element, but art costs money, and I had none. I watched with envy as companies like Disney and Warner Bros. generated a steady stream of bold new designs to stimulate sales of their classic brands, like Mickey Mouse and Looney Tunes. The art that was available to me was paltry—and dated—by comparison, a meager selection of line art from our earlier style guides, film stills, movie-poster art, comic panels from the defunct Marvel series and the daily strip illustrated by Al Williamson, and a smattering of other interesting, though random, pieces. I longed for the day when *Star Wars* might have its own library of new licensing art, but in the cold, harsh reality of the late eighties, it seemed like an impossible dream.

I did what I could, which was to cautiously explore ways to bring *Star Wars* back. The first big break came in 1991 with the publication of *Heir to the Empire*, the novel that launched the Expanded Universe. *Heir* needed a cover, and to create that image our publisher, Bantam Books, hired Tom Jung, the artist who had painted the original *Star Wars* one-sheet. His cover for *Heir* (see page 176) became the first step on a long and amazingly fruitful journey. The book became a number-one bestseller and paved the way for more books, new comic books from Dark Horse, new video games from LucasArts, and, ultimately, with the release of the special editions and the prequels, an explosive resurgence of fan interest in the *Star Wars* saga and a robust licensing program that ranged from toys to toasters and almost everything in between.

To my great joy, this proliferation of products demanded a proliferation of new artwork—artwork that came from many sources and gave countless artists the opportunity to let their imaginations run free in that richly defined galaxy far, far away. Drew Struzan was tapped to paint dozens of cover images for new books. Dave Dorman, Tommy Lee Edwards, Hugh Fleming, Ken Steacy, and others contributed covers and illustrations for official fan club magazines and the *Star Wars* Celebration fan conventions. The legendary Ralph McQuarrie created new images for MicroMachines toy packaging and a new book, *The Illustrated Star Wars Universe*. Terese Nielsen became a frequent contributor to the lavishly illustrated roleplaying games produced by Wizards of the Coast. Topps developed a breakthrough trading card series called *Star Wars Galaxy* that featured new images from dozens of celebrated artists such as Al Williamson, Christopher Moeller, Brian Rood, Tim Truman, and Jerry Vanderstelt. Topps also commissioned the Hildebrandt brothers to paint an entire card series for the ambitious *Shadows of the Empire* program. Years later, Acme Archives came on board with a program of collectible art specially commissioned from artists like Christian Waggoner and Tsuneo Sanda, a prolific Japanese artist and a particularly fervent *Star Wars* fan. The list goes on and on.

People's seemingly insatiable appetite for all things *Star Wars* has given rise to a vault of art that is unparalleled in the licensing business for its breadth, depth, quality, and sheer creativity. The fact that this demand and these artworks exist at all is a testament to the extraordinary power of *Star Wars* to fuel our imaginations and enrich our dreams. For me, to have been even a small part of it is both humbling and a source of tremendous pride.

I never imagined that the body of art inspired by *Star Wars* would be as vast as it is today or that a special selection of it would be hand-picked by George for presentation in a book like this. Twenty-five years ago that would have seemed like a crazy dream. But, after all, this is *Star Wars*, and with enough faith and determination, dreams can come true

Howard Roffman
President, Lucas Licensing,
1986–2012

LEFT

RALPH MCQUARRIE

Star Wars

Acrylic on illustration board

Book cover of *Star Wars: From the Adventures of Luke Skywalker* for Ballantine Books, 1976

15⅞ × 11⅝"

OVERLEAF

DAVE SEELEY

X-Wings and Y-Wings

Oil on archival digital print on panel

Star Wars Miniatures packaging for Wizards of the Coast, 2006

23 × 17"

INTRODUCTION

THE PAST IS PRESENT AND FUTURE—follow, and it will lead. Let's look back to the initial widespread use of commercial printing. Nineteenth-century illustration—for books, magazines, and newspapers—was not just *a* window for media-addicted voyeurs; it was *the* portal onto real and imagined universes, targeted at everyone who could turn a page. Before quotidian photographic reproduction was technically and economically feasible, engravings, etchings, and woodcuts were virtually the only means of reflecting truth and expressing fantasy for the masses. Illustration was rooted in various verities—whether representational, impressionistic, or comic—and addressed a range of experiences, from the here and now to the there and then.

Some of the earliest illustrations were science-fiction fantasies: Exquisite line drawings produced by the late nineteenth-century French satiric futurist Albert Robida, whose prescient visions of flying machines, towering skyscrapers, and mechanistic creatures (robots by any other name) were actually acerbic critiques of the spiritual and physical perils of industrial revolution. Archetypical sci-fi art and writing reacted to the disquiet among the masses fostered by a legitimate perception that industrialization was a dehumanizing force that might enslave the populace. While advanced engineering produced marvels of ingenuity—from gigantic turbines to crystal palaces (the aesthetic that is today the inspiration for steampunk)—gargantuan, fire-breathing iron monsters were spewing toxic fumes and sooty debris over block after block of urban slums. Anthropomorphic depictions of these machines transformed engines of progress into soulless humanoids. The resultant images were routinely employed by cartoonists and illustrators to represent specters of industrial servitude and mechanized warfare. Utopia and dystopia, which were so often themes of art and literature (remember Samuel Butler's dystopian novel *Erewhon*), caused mass despair. Nonetheless, people wanted to foresee the future with their own eyes. Science fiction (emphasizing the word *fiction*) was a projection of hope *and* insecurity from a safe distance. The cartoons and illustrations of the day were ostensibly teasing the popular imagination and tickling a penchant for demons. Artists' conceptions of the future were usually more exotic or frightening than reality could ever be.

Popular illustration was lens, mirror, or canvas as fanciful, farcical, or fabulist as the artists, writers, and publishers chose to make it. The future could be made as bright or dark as the psyche projecting the image. Nonetheless, the majority of editorial and book illustration during the Golden Age (between the late nineteenth and mid-twentieth century) was alternately romantic, sentimental, or heroic. Doomsday was not everyone's cup-o'-tea. Norman Rockwell, America's Vermeer, and the foremost illustrator of his day, created idyllic scenes that captured the collective American spirit—or what Americans believed was their atavistic hometown spirit. Rockwell's were not science-fiction tableaux, per se, but they were transformative, carrying the viewer far away from the stark realities of a harsh world into the comforting fictions of idealized America.

When *Star Wars* premiered in 1977, it was a revelation. Not just for the engaging special effects (or for the opening crawl fading off into distant space), but because it added another experiential dimension to the futuristic space-fantasy imagination. Part Western, part war movie set in the last frontier of deep space, it was a comic strip brought to cinematic life—a life that, similar to that of Robida's work, drew upon mechanized, real-world horrors, insecurities, and anxieties (this time, from World War II and Vietnam), but was also deeply influenced by the romanticized, wide-eyed heroism and transporting optimism of Rockwell, as embodied by Luke Skywalker stuck in his homestead. Yet *Star Wars* was also as real as any fiction could be. It was made for the big screen, which by the late seventies, thanks to the advent of more "believable" visual effects, had joined illustration as a populist window into purely imaginary and wildly imaginative worlds.

George Lucas created one kind of illusion for the big (and small) screen, which relied on the characters, whether human or other, to be sentient, in some way to move or talk like us. He created another for the printed page, where the characters and scenes demand additional artistic interpretation, as additional writers and artists were hired to spin additional tales. While these illustrations were not radical interpretations—there was no cubist or op-art Chewbacca on the horizon*—the art ran the gamut from ethereal to social realist, from symbolist to surreal. Some of the illustrations are ultra vivid in the manner of Frank Frazetta; others have the subtle luminosity of Bob Peak. And although it may be a stretch to suggest that a science-fiction fantasist such as Ron Cobb was influenced by Rockwell, it is not too far-fetched to see a haunting Rockwellian presence in his work, as well as the work of many of the realistic illustrators found within these pages. Arguably, similar twists, turns, and injections of reality that underpin the most true-to-life science-fiction tableaux—and further give *Star Wars* its curious verisimilitude—are pervasive in the work reproduced in this book.

Star Wars interpretive and conceptual art fits so snugly in the continuum of representational and space-fantasy art that comforts as it excites the viewer. We see what we know—what has become over more than thirty years an indelible legacy with strong psychological triggers. It is the job of the illustrator to perpetuate the brand of futurism that *Star Wars* and all its characters have launched.

Star Wars is a touchstone for illustration of an otherworldly kind, continuing the long tradition of artists creating what only the mind's eye can see. This collection of images fixes it among other seminal popular-culture tales and characters that have been illustrated in scores of ways by hundreds of known and unknown artists. I wonder how Rockwell would have illustrated it.

Steven Heller
Co-chair MFA Design,
School of Visual Arts

* *Editor's note: For more exotic interpretations of* Star Wars, *see the first book in the Star Wars Art series,* Visions.

STAR WARS ART

ILLUSTRATION

THE PLATES

LEFT

JERRY VANDERSTELT

The Fallen

Acrylic on illustration board

Topps *Star Wars Galaxy* series 4 card set, 2009

25 × 37"

LEFT AND OVERLEAF

JERRY VANDERSTELT

Knight of Passage

Acrylic on textured illustration board

Limited-edition print, 201

40 x 30"

TSUNEO SANDA

Shadow of Evil '07

Acrylic on canvas

Poster for *Star Wars* Celebration Europe, 2007

18¾ x 20¾"

RIGHT

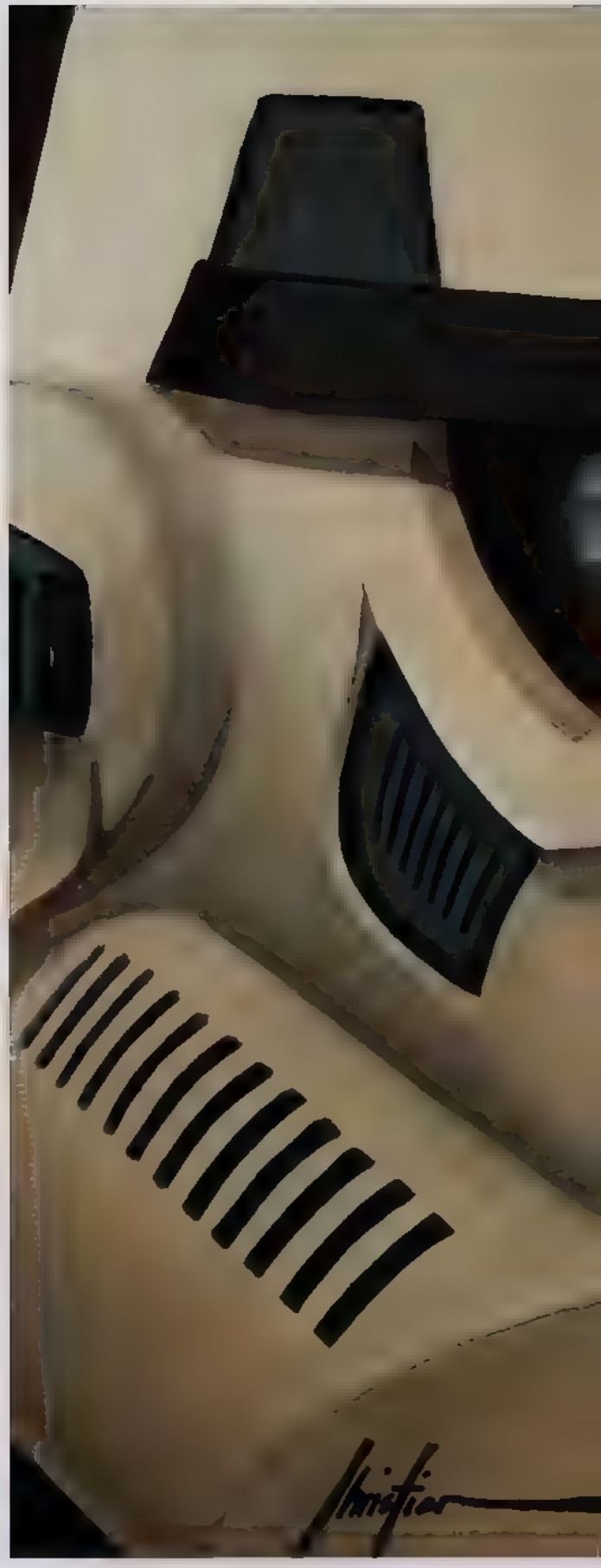
CHRISTIAN WAGGONER

Stormtrooper

Acrylic on canvas

Limited-edition print in *Reflections* series for Acme Archives, 2009

24 × 30"



ABOVE

DAVE DORMAN

Incident on the Jundland Wastes, Tatooine

Oil and acrylic on illustration board

Print for *Star Wars* Celebration Europe, 2007

14 × 30"

LEFT

CHRISTOPHER MOELLER

Admiral Piett

Acrylic on illustration board

Topps *Star Wars Finest* card set, 1995 (dated), 1996 (published)

8½ × 6½"

RIGHT

TIM TRUMAN

Tusken Raiders of Tatooine

Pen, ink, and watercolor on illustration board

Topps *Star Wars Galaxy* series 2 card set, 1994

15 × 12"

LEFT

HUGH FLEMING

Dewback Attack

Acrylic with colored pencil on illustration board

Editorial art for *Star Wars Insider* magazine no. 35, 1997

42 × 30"

RIGHT

JASON PALMER

Facing the Fearsome Rancor

Acrylic on illustration board

Topps *Star Wars Galaxy* series 1 card set, 1992 (dated), 1993 (published)

20 × 13"

OVERLEAF

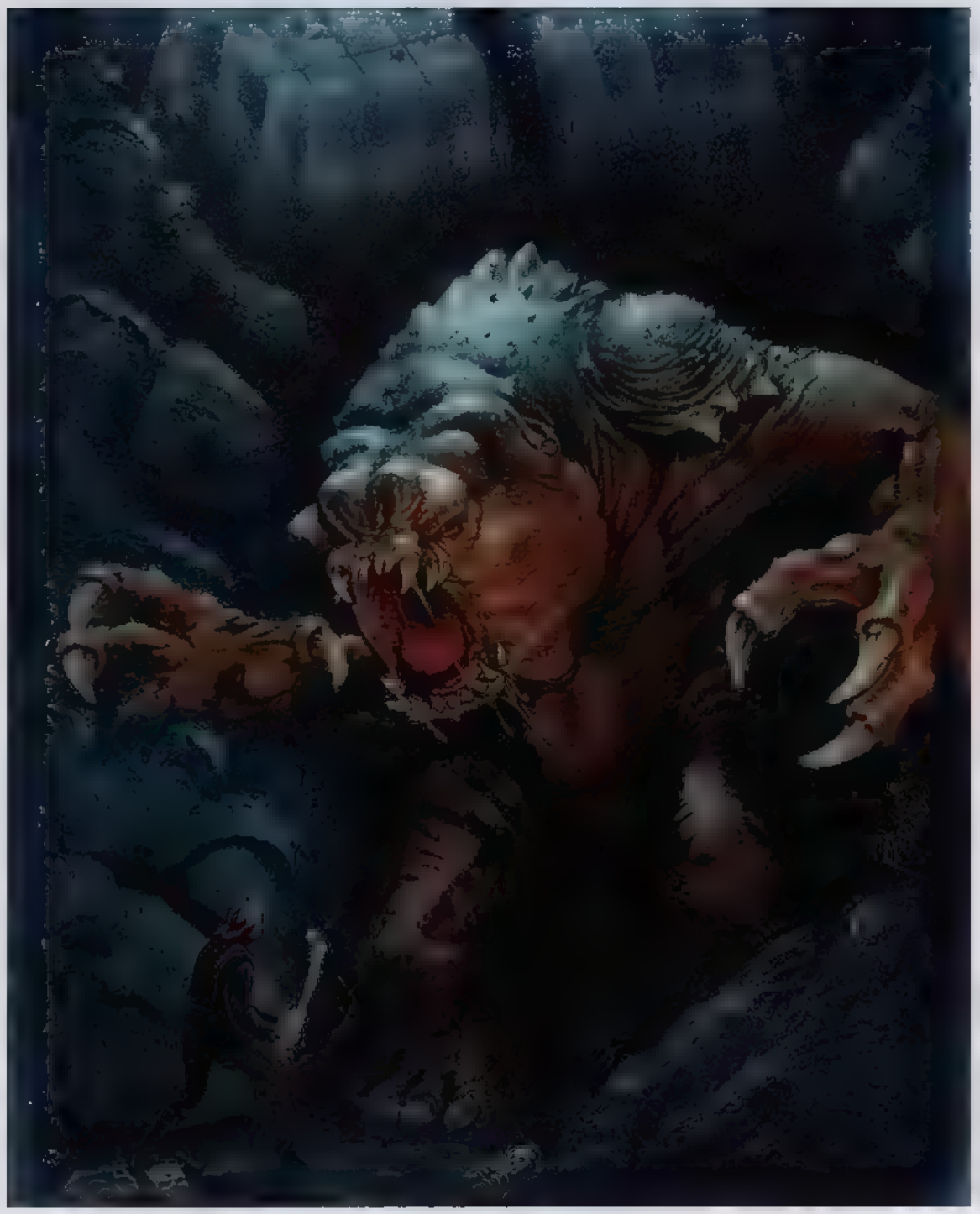
JOHN ALVIN

Untitled

Acrylic, colored pencil, and mixed media on illustration board

Interior art from *Star Wars Episode 1. Anakin's Fate* for LucasBooks for Young Readers, 1998 (dated), 1999 (published)

14 × 22"



ABOVE

DAVE DORMAN

Dewback Patrol

Oil and acrylic on canvas

Limited-edition print, 1997

14 × 30"

LEFT AND OVERLEAF [DETAIL]

JERRY VANDERSTELT

Rebel Princess

Acrylic on illustration board

Topps *Star Wars Galaxy* series 4 card set, 2009.

40 × 30"

RIGHT

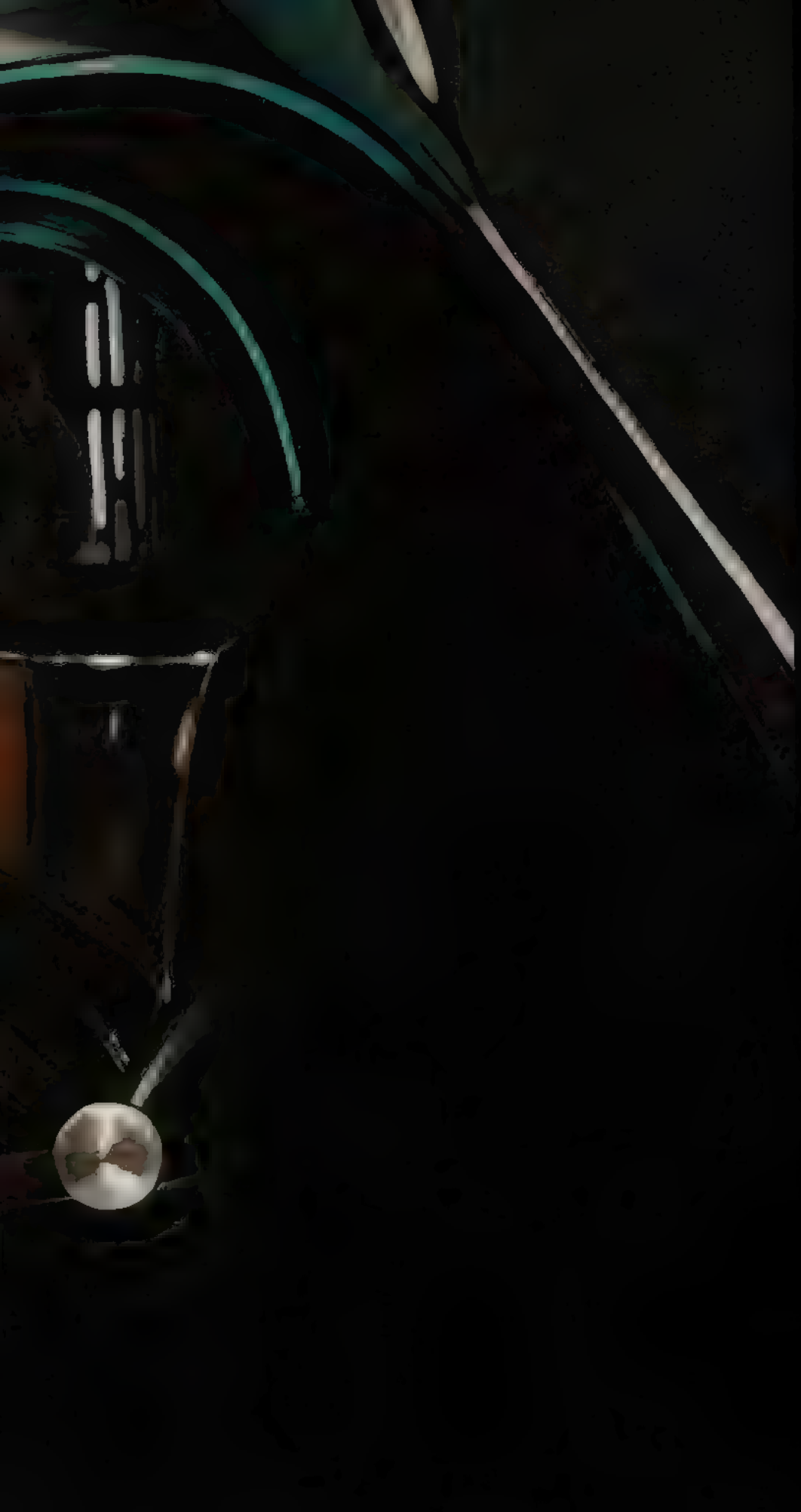
JERRY VANDERSTELT

Grand Moff Tarkin

Acrylic on illustration board

Topps *Star Wars Galaxy* series 4 card set, 2009.

30 × 20"



LEFT

CHRISTIAN WAGGONER

Vader

Acrylic on canvas

Limited-edition print in *Reflections* series for Acme Archives, 2009

24 × 30"

OVERLEAF

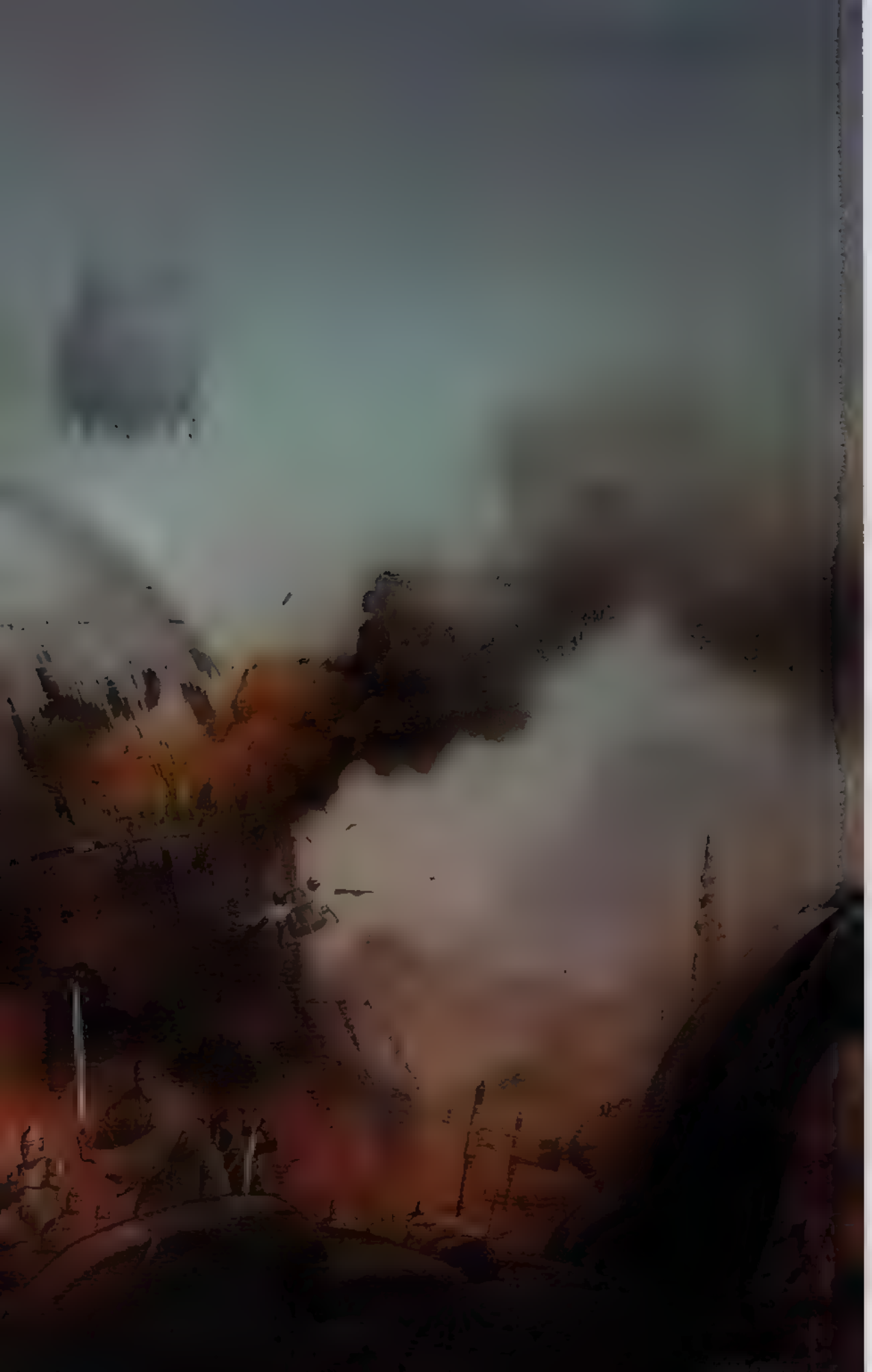
TOMMY LEE EDWARDS

Core Saga

Acrylic, Prismacolor, watercolor, and gouache on illustration board

Wraparound cover of *Star Wars Roleplaying Game Revised Core Rulebook* for Wizards of the Coast, 2002

16½ × 33"



LEFT

TSUNEO SANDA

Anakin on Geonosis

Acrylic with airbrush on illustration board

Spec art for *Star Wars Insider* magazine, 2004

20¼ × 28¾"

LEFT

JASON PALMER

Amidala Presentation Gown

Pencil and acrylic on gray toned paper

Detail used in poster for *Star Wars* Celebration IV, 2007

20½ × 15½"

RIGHT

JASON PALMER

Amidala First Senate Appearance

Pencil and acrylic on gray toned paper

Detail used in poster for *Star Wars* Celebration IV, 2007

20½ × 15½"

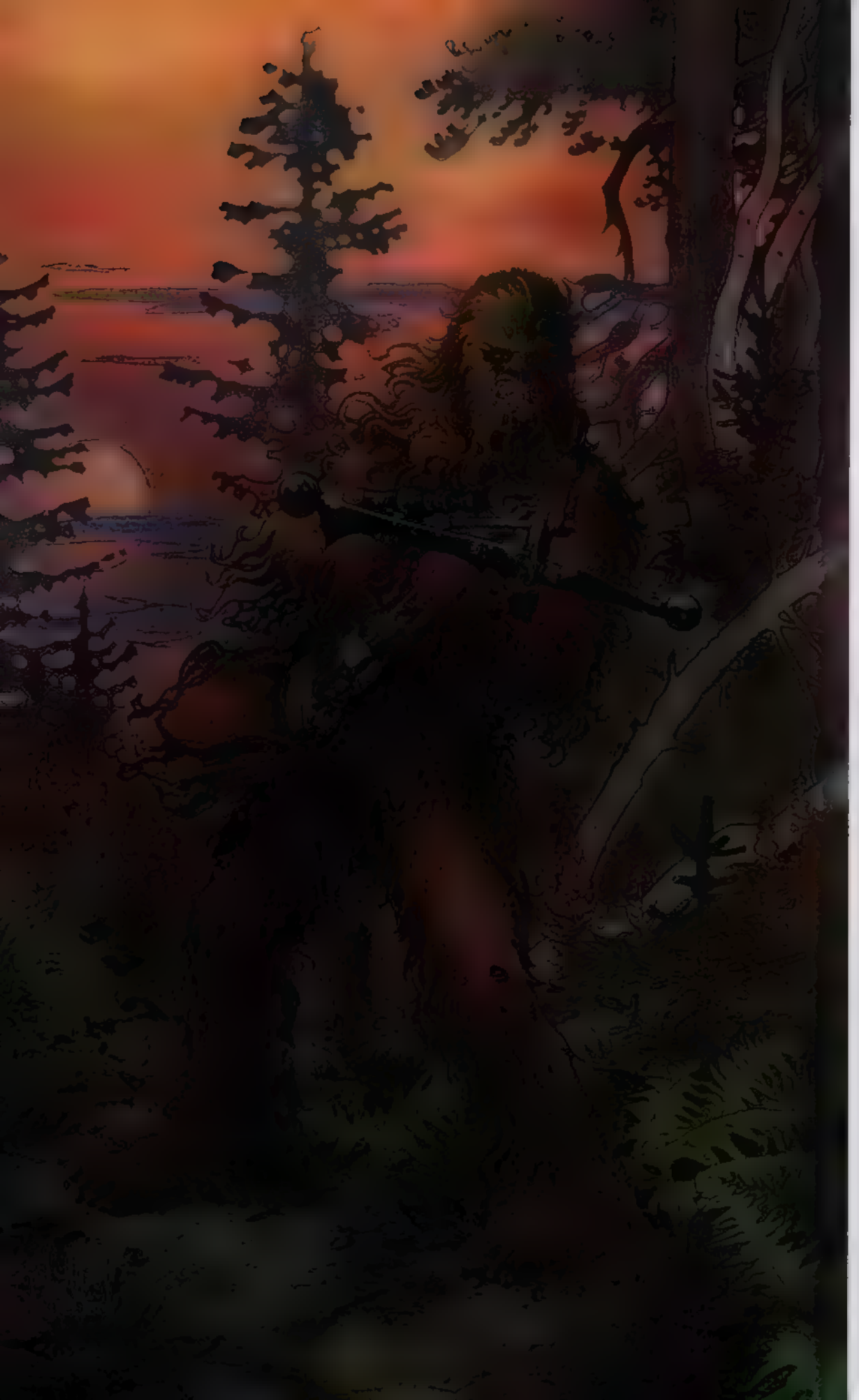
JASON PALMER

The Many Flavors of Padmé

Acrylic on canvas

Poster for *Star Wars Celebration IV*, 2007

18" x 36"



LEFT AND OVERLEAF [DETAIL]

TERESE NIELSEN

Chewbacca

Acrylic and colored pencil on illustration board

Star Wars Miniatures packaging for Wizards of the Coast, 2009 (dated), 2010 (published)

16 × 10"

RIGHT

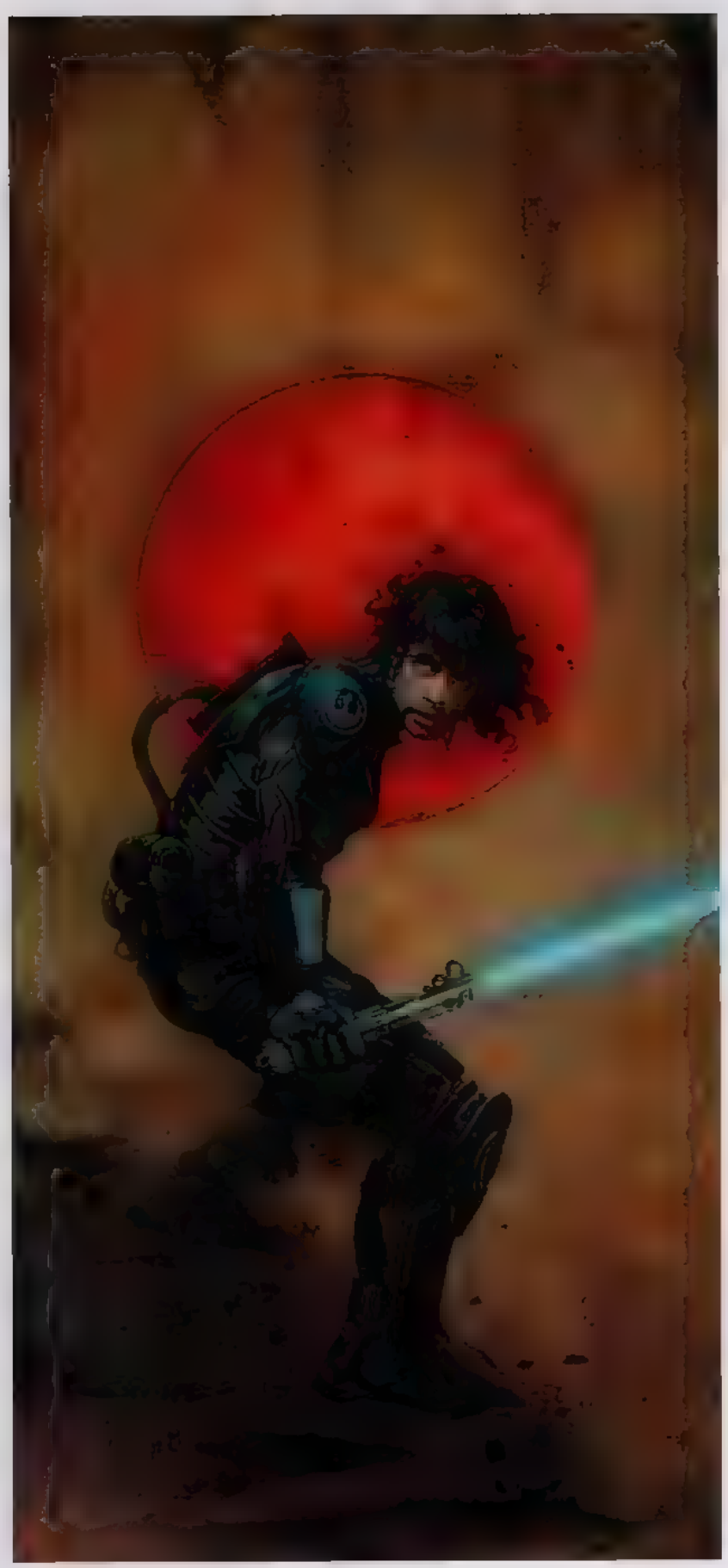
TERESE NIELSEN

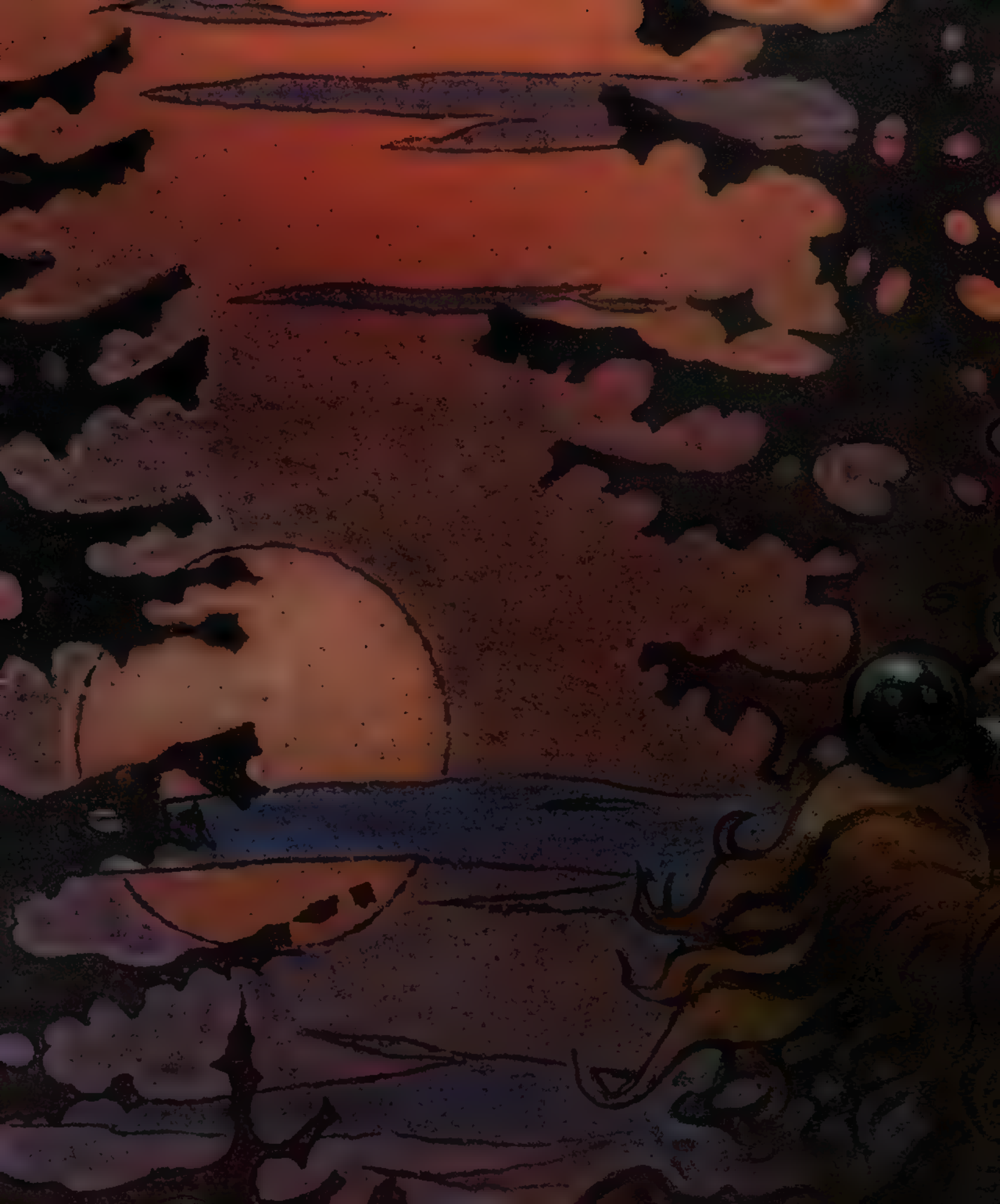
Luke in Battle Armor

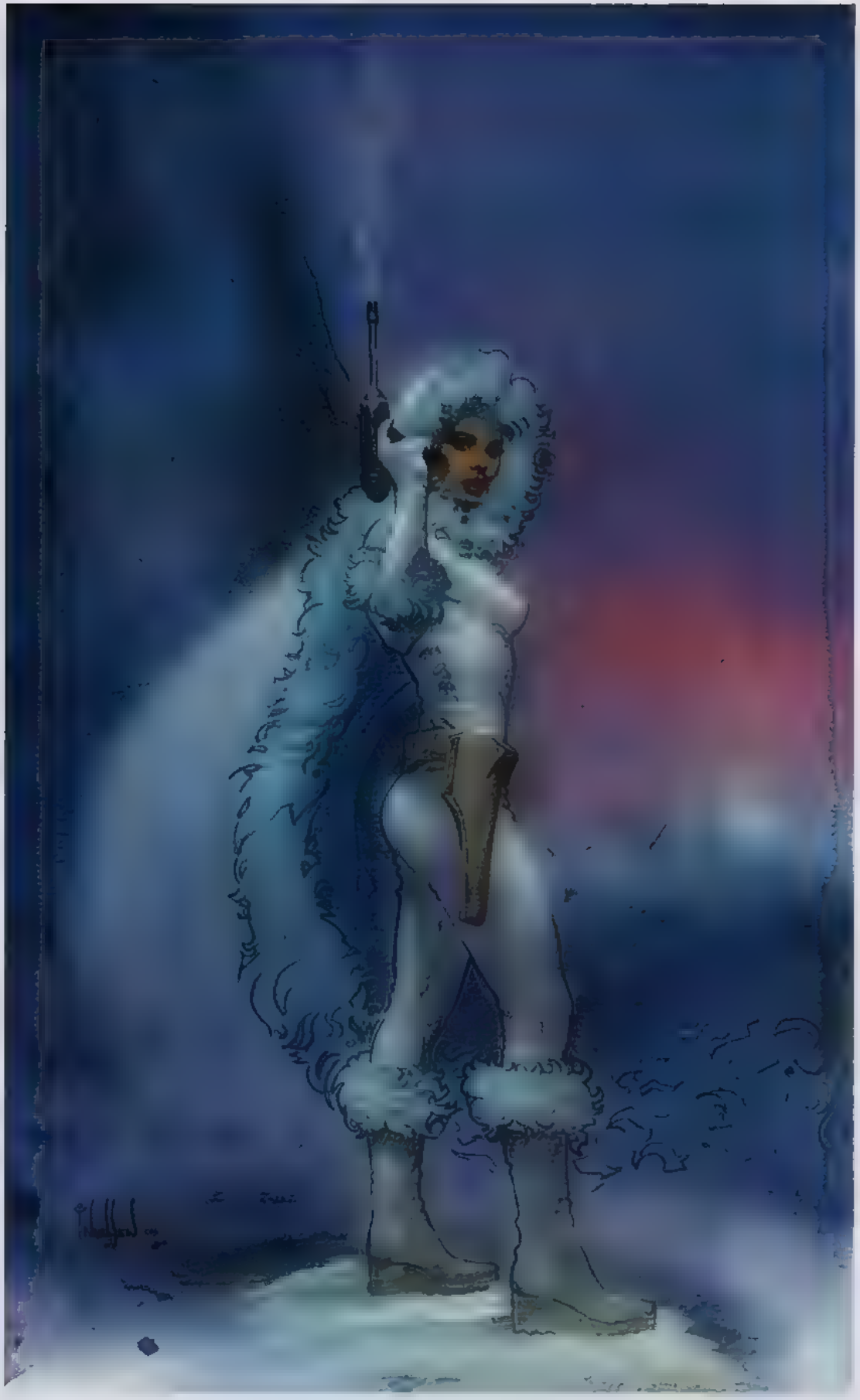
Oil and acrylic on illustration board

Star Wars Miniatures packaging for Wizards of the Coast, 2007

16¾ × 8"







LEFT

TERESE NIELSEN

Padme Snowbunny

Acrylic, oil, and colored pencil on illustration board

Star Wars Miniatures packaging for Wizards of the Coast, 2008

19 × 12"

RIGHT

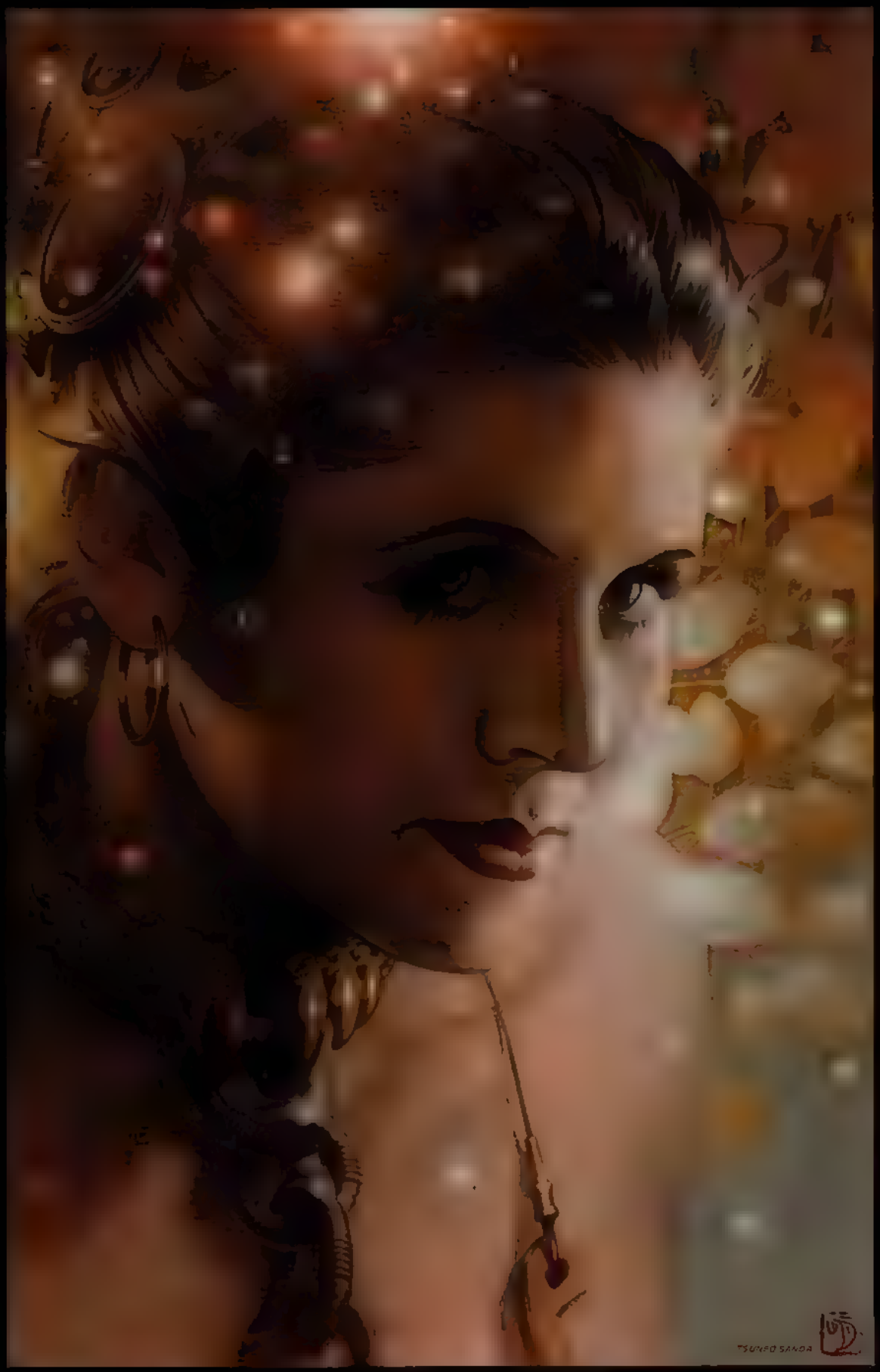
TERESE N ELSEN

Leia in Boushh Disguise

Acrylic, oil, and colored pencil on illustration board

Star Wars Miniatures packaging for Wizards of the Coast, 2009

19 × 12½"


TSUNEO SANDA

LEFT

TSUNEO SANDA

Lovely Leia

Acrylic on canvas

Limited-edition print for Acme Archives, 2009

28⅜ × 20½"

RIGHT

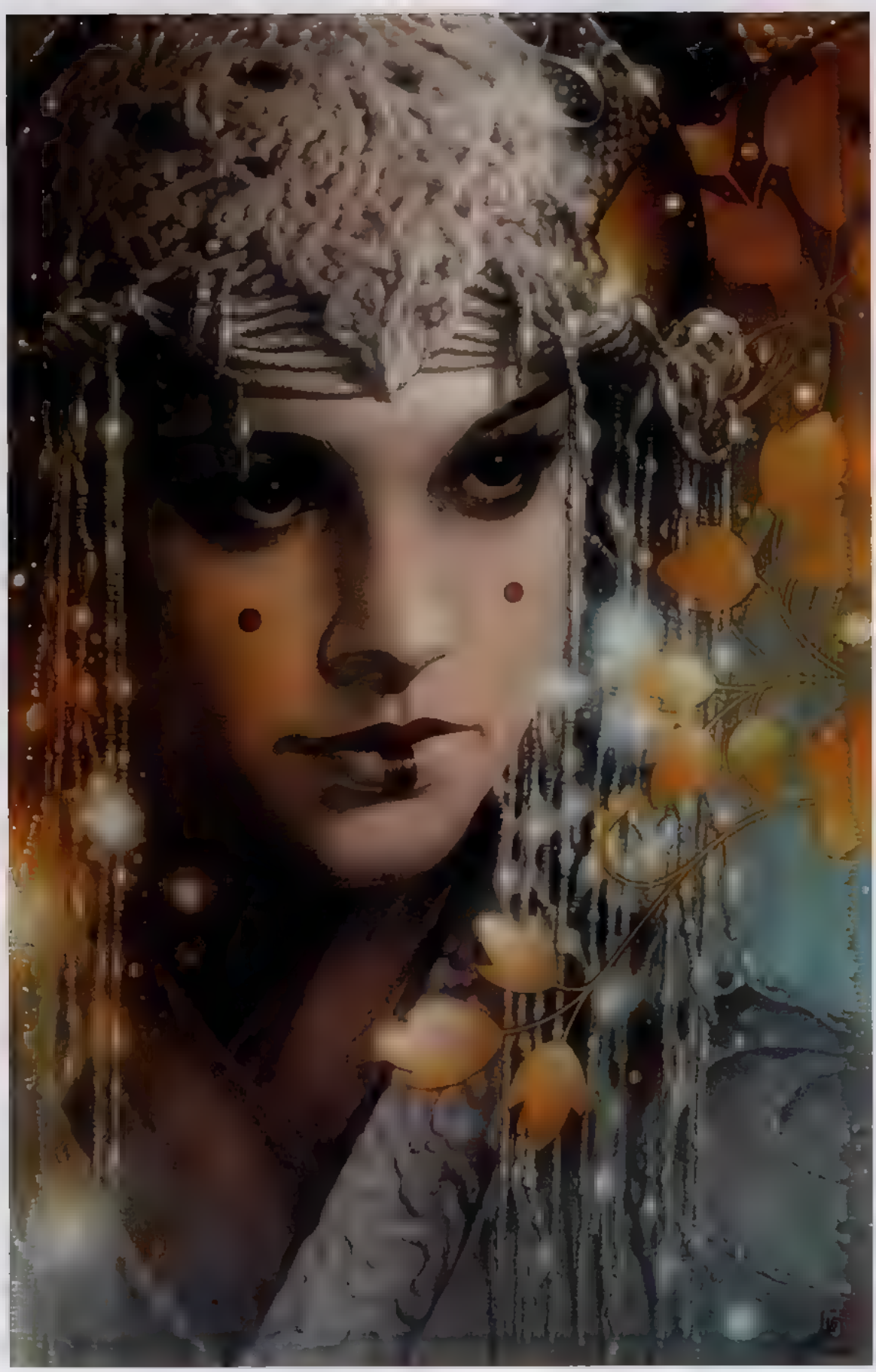
TSUNEO SANDA

Elegant Amidala

Acrylic on canvas

Limited-edition print for Acme Archives, 2009

28⅜ × 20½"



ABOVE

DAVE DORMAN

Lord Vader's Persuasion of the Outer Rim World

Oil and acrylic on canvas

Print for *Star Wars* Celebration IV, 2007

16 × 30"

LEFT

TSUNEO SANDA

The Meditation Chamber/ Darth Vader

Acrylic on canvas

Spec art for *Star Wars Insider* magazine, 2012

28¾ × 20½"

RIGHT

JERRY VANDERSTELT

Luminous Being

Acrylic on illustration board

Topps *Star Wars Galaxy* series 6 card set, 2012

40 × 30"

OVERLEAF

BRIAN ROOD

Morning Light

Acrylic on illustration board

Topps *Star Wars Galaxy* series 4 card set, 2008 (dated) 2009 (published)

20 × 40"

LEFT

GREG AND TIM HILDEBRANDT

Boba Fends off Fellow Bounty Hunters

Acrylic on canvas

Topps *Star Wars: Shadows of the Empire* card set, 1996

15 × 11"

RIGHT

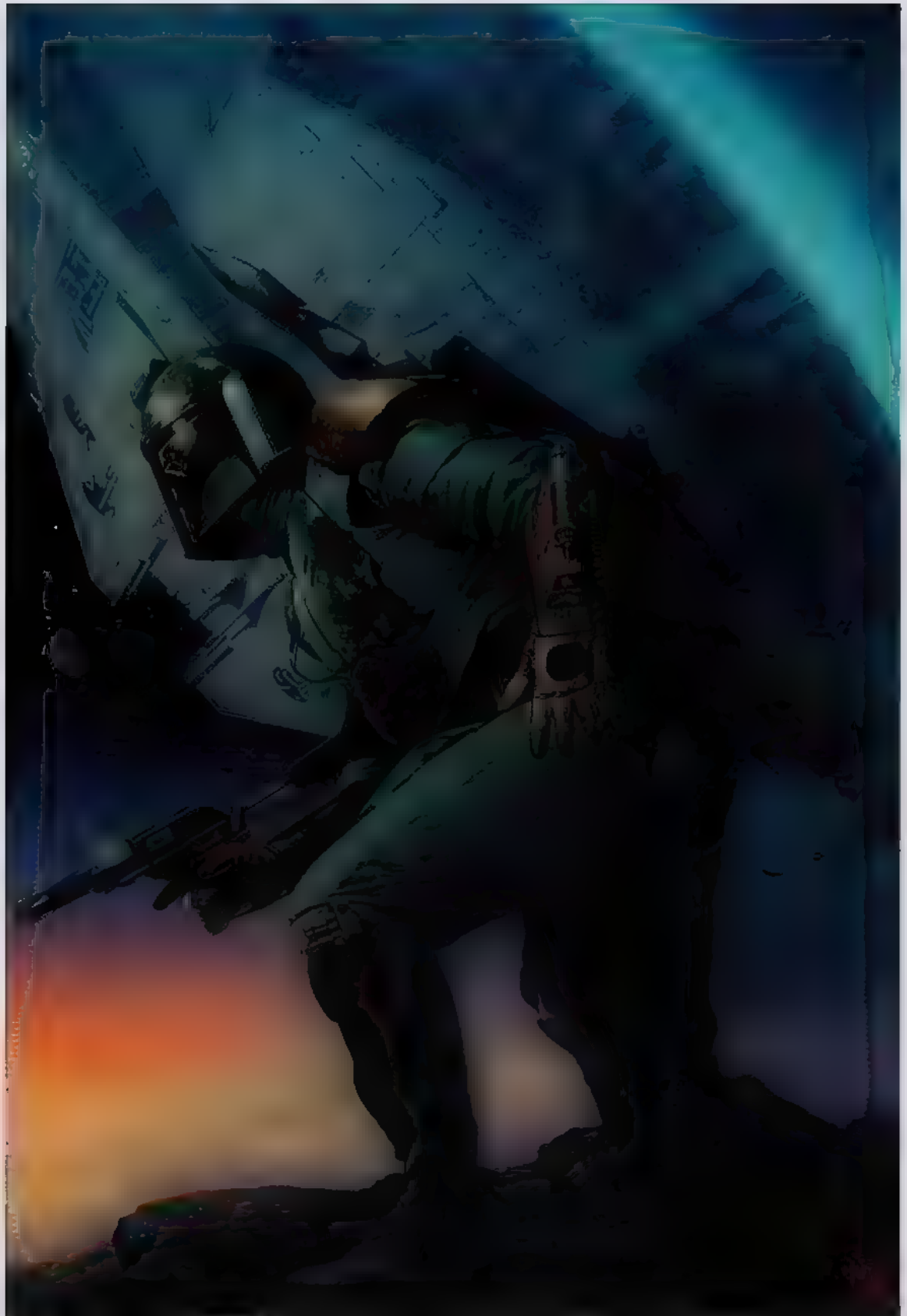
HUGH FLEMING

Wampa Attack

Acrylic with colored pencil on illustration board

Editorial art for *Star Wars Insider* magazine no. 33, 1997

22½ × 17"



LEFT

TSUNEO SANDA

Boba Fett the Hunter

Acrylic with airbrush on illustration board

Spec art for *Star Wars Insider* magazine 1998

20 × 16"

RIGHT

TSUNEO SANDA

Millennium Falcon

Acrylic with airbrush on illustration board

Editorial art and poster for *Star Wars Insider* magazine no. 29, 1996

20 × 16"

LEFT
TSUNEO SANDA
Episode V—*To Cloud City*
Acrylic on canvas
Limited-edition print for *Star Wars* Celebration V, 2010
28¾ × 20½"

RIGHT AND OVERLEAF [DETAIL]
TSUNEO SANDA
Congratulations!
Acrylic on canvas
Poster for *Star Wars* Celebration III, 2005
28½ × 20¼"

LEFT

GREG AND TIM HILDEBRANDT

The Emperor Insists

Acrylic on canvas

Topps *Star Wars. Shadows of the Empire* card set, 1996

15 × 11"

RIGHT

NELSON DECASTRO

Untitled

Pen and ink on illustration board, with digital color

Topps *Star Wars Galaxy* series 2 card set, 1993 (dated) 1994 (published)

6 × 5"

LEFT

JOE SMITH

The Emperor

Watercolor on
illustration board

Topps *Star Wars Galaxy*
series 1 card set, 1993

8 × 6"

RIGHT

MARK CHARELLO

The Jedi Ben Kenobi

Watercolor on
illustration board

Topps *Star Wars Galaxy*
series 1 card set, 1993

8 × 5½"

LEFT

TERESE NIELSEN

Mace Windu

Oil, acrylic, and colored pencil on illustration board

Star Wars Miniatures packaging for Wizards of the Coast, 2009

18 × 12"

RIGHT

BRIAN ROOD

Replica

Watercolor and colored pencil on watercolor paper

Limited-edition print for Acme Archives, 2010

25 × 19"

ABOVE

DAVE DORMAN

In the Court of Jabba the Hutt

Oil and acrylic on canvas

Limited-edition print, 1997

14 × 30"

DORMAN

LEFT

BRET BLEVINS

Leia on the Prison Barge

Pen and ink on illustration board, with digital color

Topps *Star Wars Galaxy* series 1 card set, 1993

8 × 6"

RIGHT

DAVE DORMAN

Obi-Wan Kenobi

Oil and acrylic on canvas

Poster for *Star Wars Insider* magazine no. 32, 1996

20 × 14"

LEFT

WILLIAM SILVERS

Out of the Shadows

Acrylic on illustration board

Limited-edition print for Acme Archives, 2009 (dated); 2010 (published)

48 × 24"

RIGHT

HECTOR GOMEZ

Untitled

Mixed media on illustration board

Topps *Star Wars Galaxy* series 3 card set, 1995

9 × 7"

LEFT

ENRIQUE TORRES-PRAT

Captive Rapture

Oil on unstretched canvas

Spec art

32½ × 16"

RIGHT

ESTEBAN MAROTO

Ride 'Em Princess!

Pen and ink on illustration board, with digital color

Topps *Star Wars Galaxy* series 1 card set, 1993

30 × 22"

RIGHT

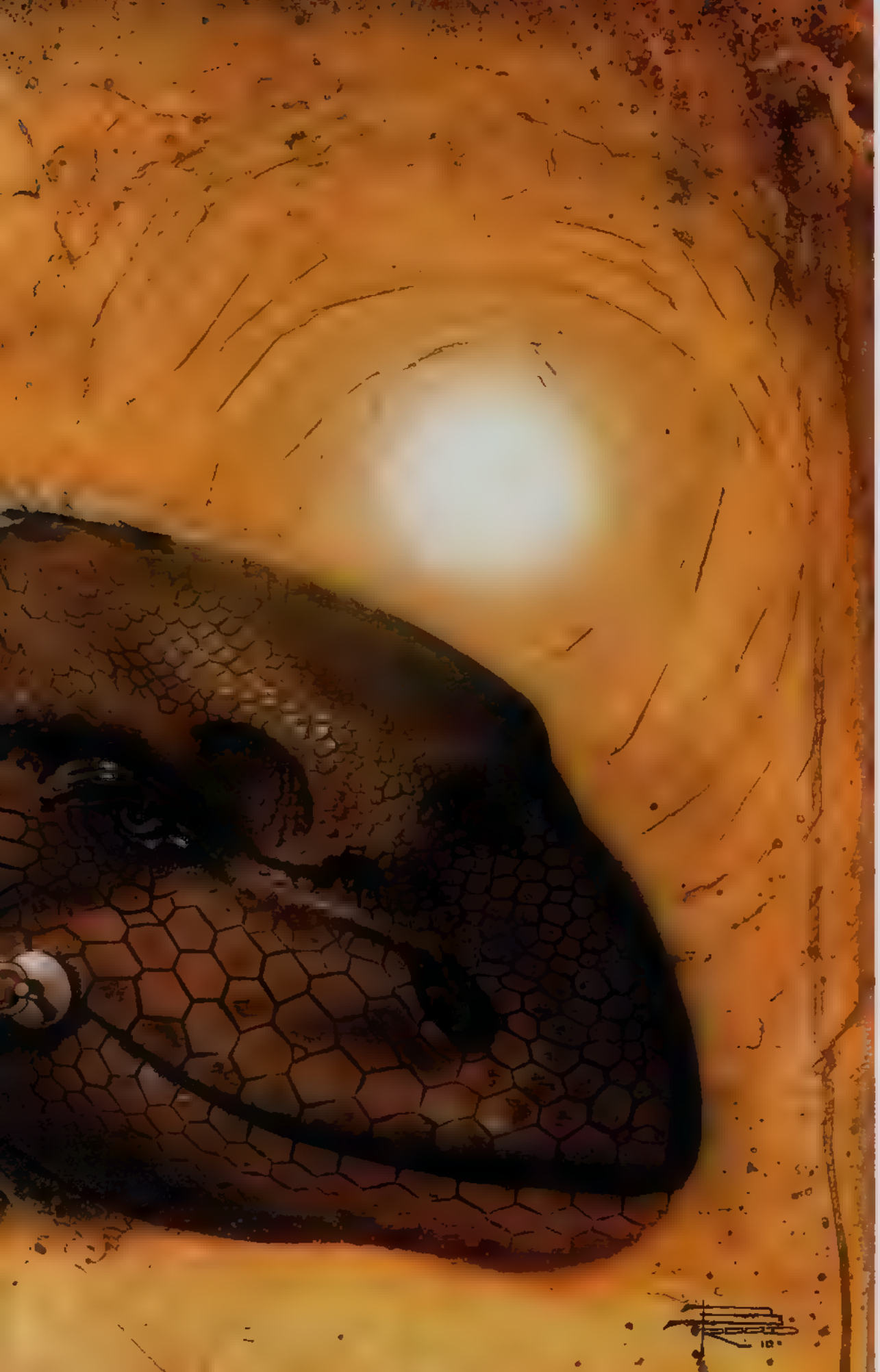
AL W LLIAMSON

Stormtrooper Patrol

Pen and ink on illustration board

Topps *Star Wars Galaxy* series 1 card set, 1993

7 × 9"



LEFT

BRIAN ROOD

Dewback

Acrylic on illustration board

Limited-edition print for
Acme Archives, 2010

20 × 30"

LEFT

TSUNEO SANDA

Butterfly—Yoda

Acrylic on canvas

Part 4 of 4 in *Butterfly* series, 2010

28¾ × 20¼"

RIGHT

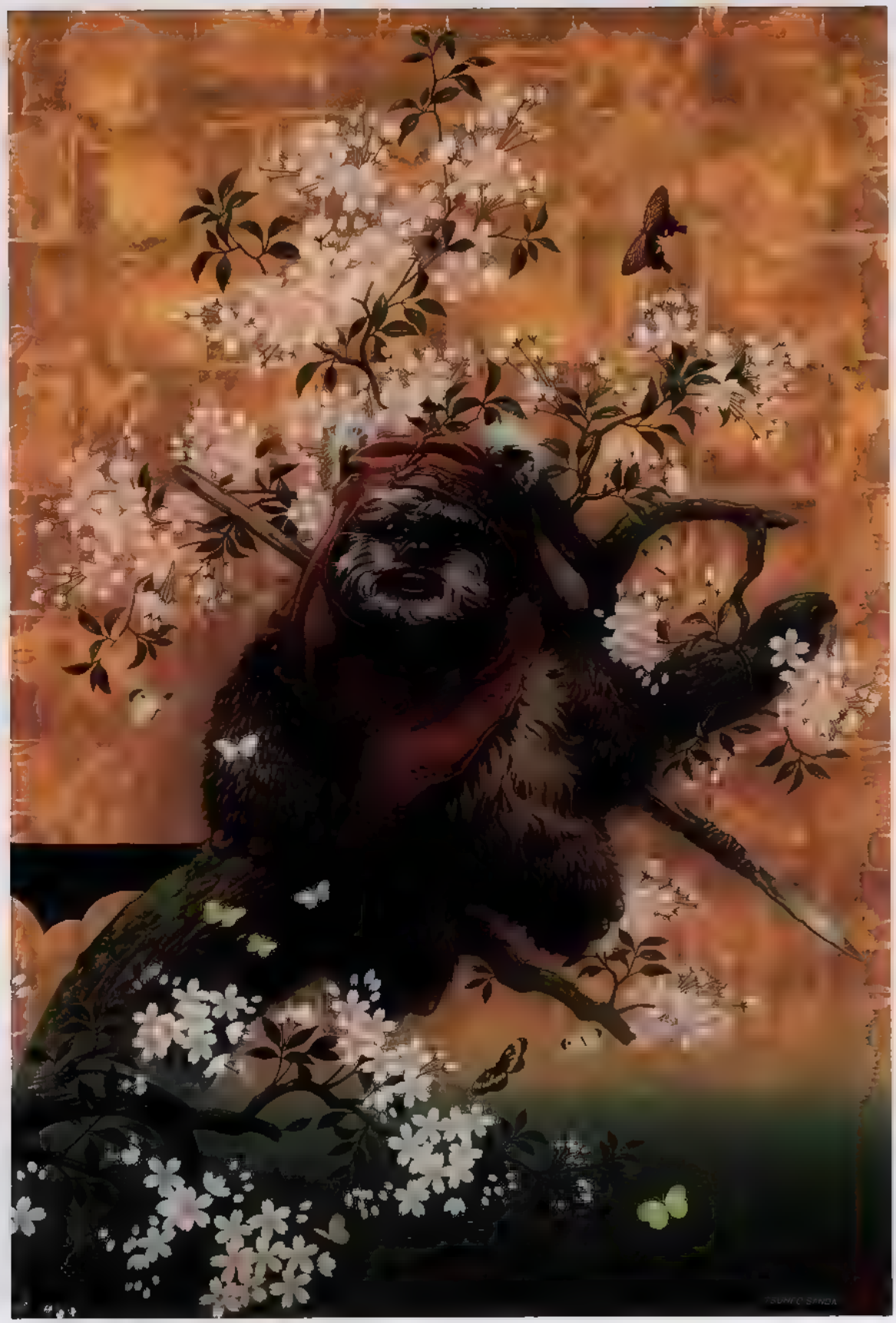
TSUNEO SANDA

Butterfly—Wicket

Acrylic on canvas

Part 3 of 4 in *Butterfly* series, 2010

28¾ × 20¼"



LEFT

TSUNEO SANDA

Butterfly—Jar Jar

Acrylic on canvas

Part 2 of 4 in *Butterfly* series, 2010

28¾ × 20¼"

RIGHT

TSUNEO SANDA

Butterfly—Droids

Acrylic on canvas

Part 1 of 4 in *Butterfly* series, 2010

28¾ × 20¼"

LEFT

GÁBOR SZIKSZAI AND ZOLTÁN BOROS

The Empire Strikes Back

Acrylic on paper

Book cover of Hungarian edition of *The Empire Strikes Back* novelization for Del Rey Books, 1994

15 × 10"

RIGHT

DAVE DORMAN

The Droids Assembled

Oil and acrylic on illustration board

Topps *Star Wars Galaxy* series 1 card set, 1993

9 × 7"

LEFT

DAVE DORMAN

Untitled

Oil and acrylic on canvas

Interior art from *Dark Forces: Jedi Knight* for Dark Horse Comics and Boulevard, 1998

16 × 11"

RIGHT

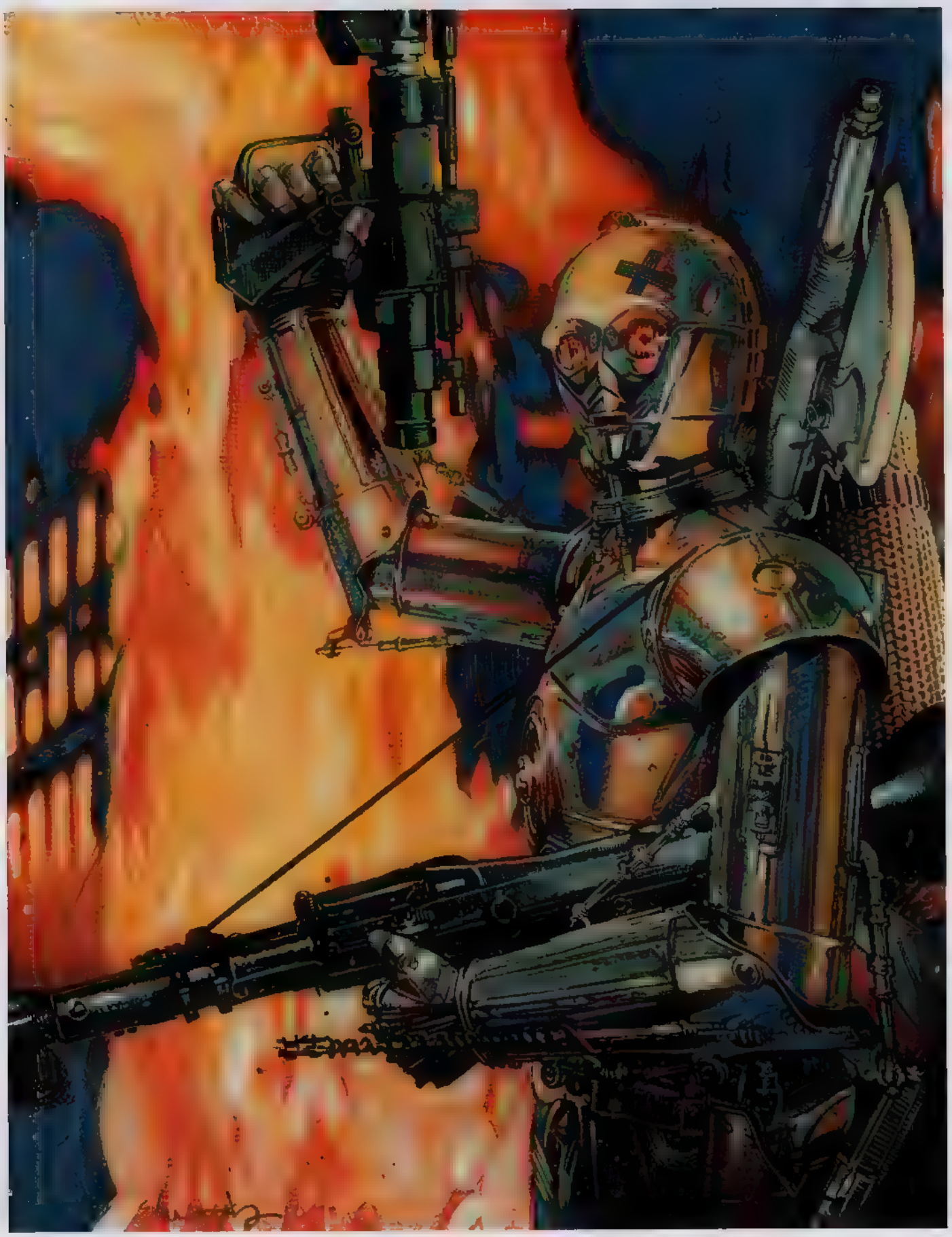
TOMMY LEE EDWARDS

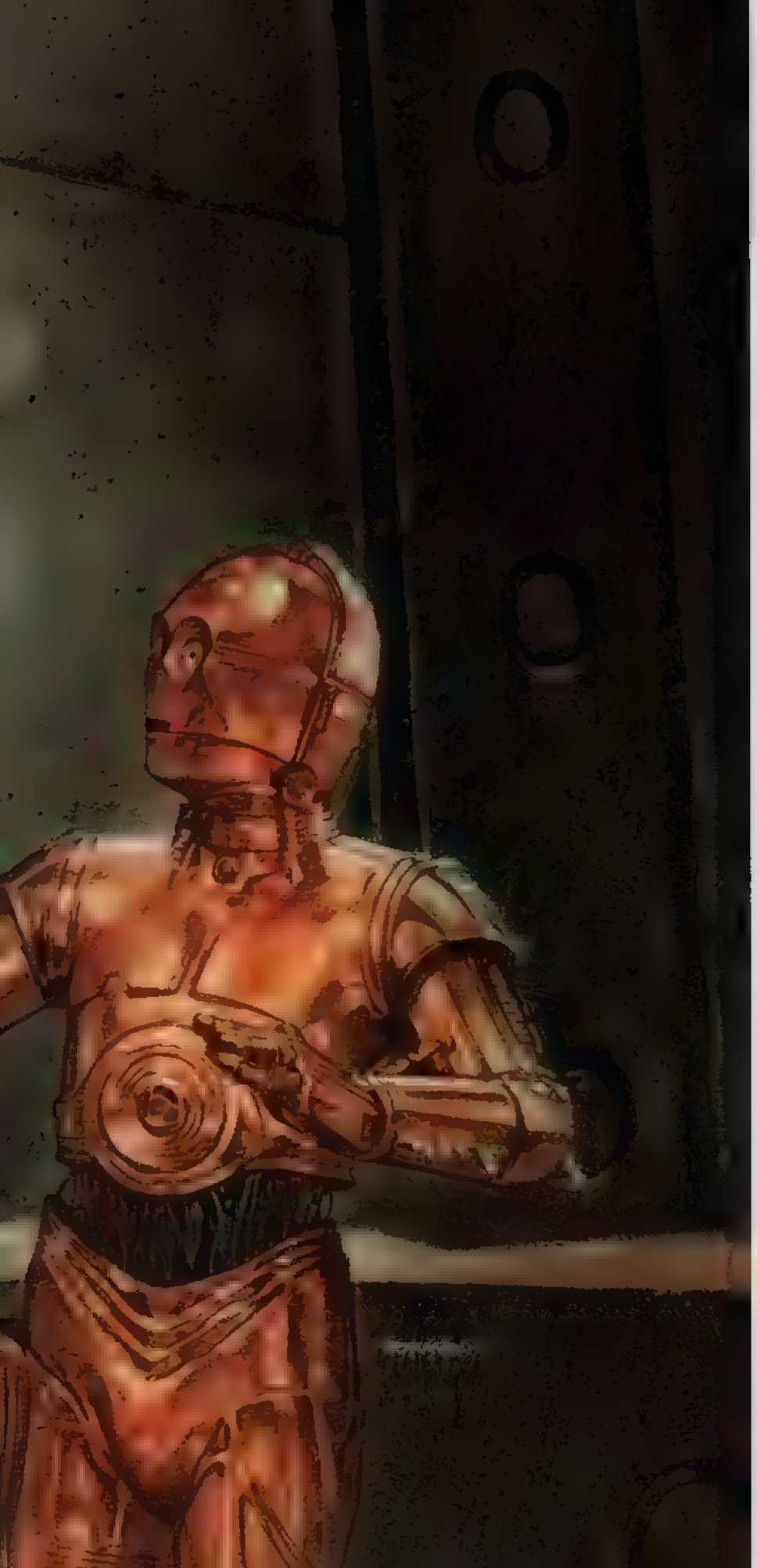
C-3PX

Acrylic, Prismacolor, and gouache on illustration board

Cover of *Star Wars Gamer* magazine no. 3, 2001

13 × 10"





LEFT

DAVE DORMAN

Knocking on Jabba's door

Oil on illustration board

Limited-edition print, 1997

11 × 14"

OVERLEAF

TSUNEO SANDA

Cantina Toast

Acrylic with airbrush on illustration board

Editorial art and poster for *Star Wars Insider* magazine no. 32, 1996

14 × 26"

LEFT

CLARK MITCHELL

Princess Leia

Digital

Star Wars: The Force Unleashed packaging for Hasbro, 2004

RIGHT

CLARK MITCHELL

Shock Troopers on Mustafar

Digital

Star Wars: The Force Unleashed packaging for Hasbro, 2005

RIGHT

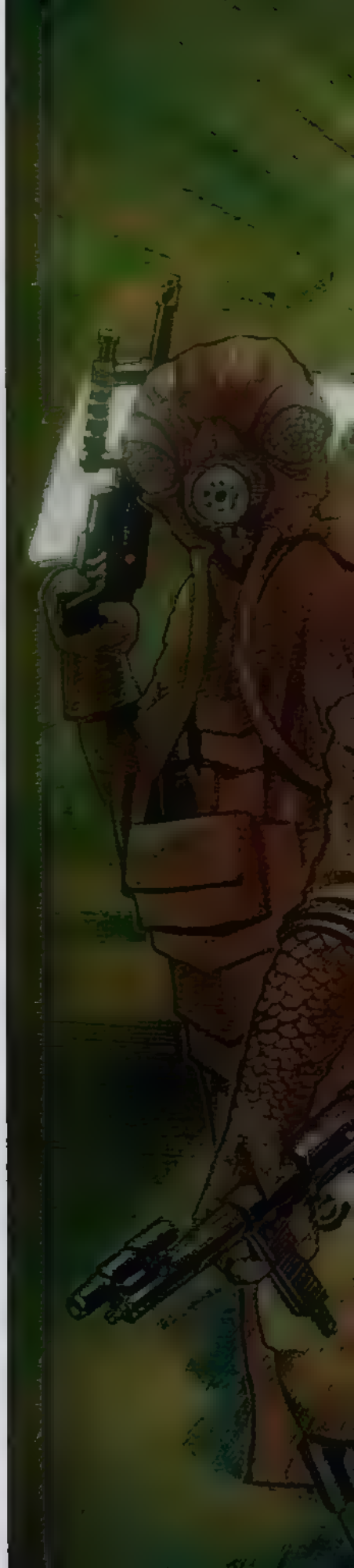
MATT BUSCH

Bounty Hunters

Acrylic and Prismacolor on Illustration board

Limited edition print for *Star Wars* Celebration V, 2010

17 × 17½"



LEFT

TSUNEO SANDA

Darth Maul

Acrylic with airbrush on illustration board

Spec art for *Star Wars Insider* magazine, 1999

20 × 16"

RIGHT

KEN STEACY

Darth Vader

Mixed media on illustration board

Re-creation of *Star Wars Galaxy* series 1 key art for *Star Wars* Celebration III limited-edition print, 2005

20 × 14½"

OVERLEAF

HUGH FLEMING

Jedi Boogaloo

Acrylic and colored pencil on illustration board

Editorial art for *Star Wars Insider* magazine no. 47, 1999

20½ × 30⅝"

ABOVE

RALPH MCQUARRIE

Untitled

Acrylic on illustration board

Lucasfilm company
Christmas card, 1980

22¼ × 20⅝"

RIGHT

RANDY MARTINEZ

Sith Rocks!

Acrylic on cold press board

Poster for *Star Wars*
Celebration IV, 2007

40 × 30"

RIGHT

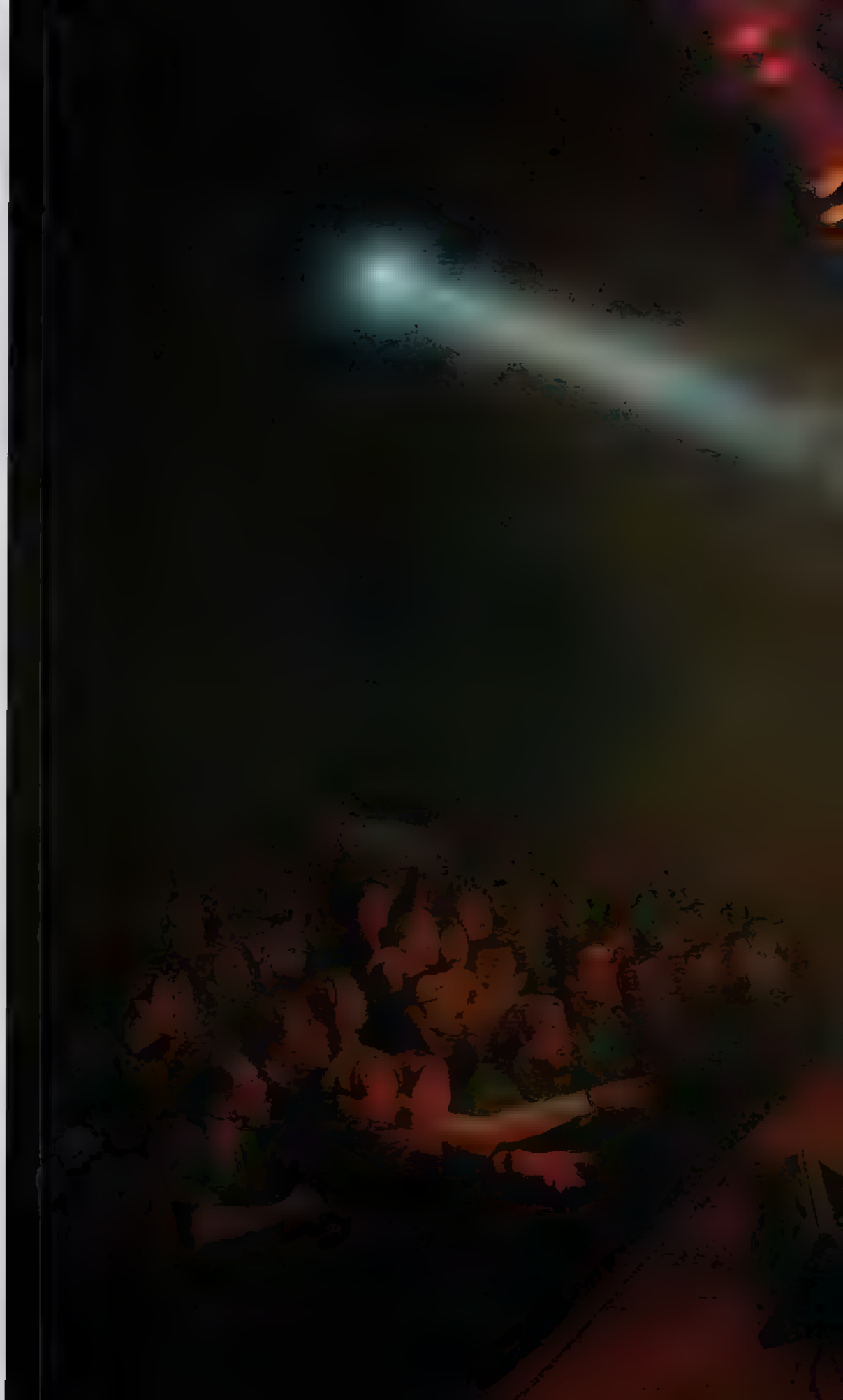
HUGH FLEMING

Star Wars Rocks!

Acrylic on illustration board

Limited-edition poster for the *Star Wars* Fan Club, 1998

28 × 40"



LEFT

RANDY MARTINEZ

Tongue-tied Jar Jar

Watercolor and Prismacolor on illustration board

Star Wars Kids magazine comics insert, 1999

8½ × 7"

RIGHT

RANDY MARTINEZ

Chewbacca Karaoke

Watercolor and colored pencil on illustration board

Spec art for *Star Wars Insider* magazine, 2004 (dated); 2005 (published)

20 × 15"

MOS EISLEY CANTINA
PRESENTS
KARAOKE NIGHT
MAY THE
COORS
BE
WITH YO
R.MARTINEZ 09

ABOVE [DETAIL]

WILLIAM SCHMIDT

The Flamewind of Oseon

Acrylic on illustration board

Book cover of *Lando Calrissian and the Flamewind of Oseon* for Del Rey Books, 1983

40 × 25"

RIGHT [DETAIL]

WILLIAM SCHMIDT

The Starcave of ThonBoka

Acrylic on illustration board

Book cover of *Lando Calrissian and the Starcave of ThonBoka* for Del Rey Books, 1983

40 × 25"

LEFT

TERESE NIELSEN

Padmé Amidala

Acrylic, colored pencil, and gold leaf on illustration board

Print for *Star Wars* Celebration IV, 2007

18½ × 9"

RIGHT

TSUYOSHI NAGANO

Padmé

Oil painting on canvas

Limited-edition print for *Star Wars* Celebration Japan, 2008

23 × 16½"

LEFT [DETAIL]

MICHAEL WHELAN

Yours Truly

Acrylic on waterboard

Book cover of *My Jedi Journal* for Ballantine Books, 1982 (dated); 1983 (published)

20½ × 25½"

RIGHT

RALPH MCQUARRIE

"We're Moving!"

Acrylic on illustration board

Lucasfilm South company card to announce their move to the "Egg Company" building on Lankershim Blvd., 1979

26¼ × 30"

OVERLEAF LEFT

TSUNEO SANDA

A Safe Return from Hell

Acrylic on illustration board

Spec art for *Star Wars Insider* magazine, 1998

28⅞ × 20¼"

OVERLEAF RIGHT

TSUNEO SANDA

Yoda Enlightenment

Acrylic on illustration board

Exclusive poster for the *Star Wars Insider* Fan Club, 1997

28⅞ × 20¼"

Blvd

LEFT

CHRISTOPHER MOELLER

Darth Vader

Acrylic on illustration board

Topps *Star Wars Finest* card set, 1995 (dated); 1996 (published)

21 × 15"

RIGHT

PHILIPPE DRUILLET

Untitled

Gouache on illustration board

Poster concept art, 1977

22 × 14"

LEFT

TERESE NIELSEN

Kit Fisto

Acrylic, oil, and colored pencil on illustration board

Interior art from *Galaxy at War* roleplaying sourcebook for Wizards of the Coast, 2009

17 × 10½"

RIGHT

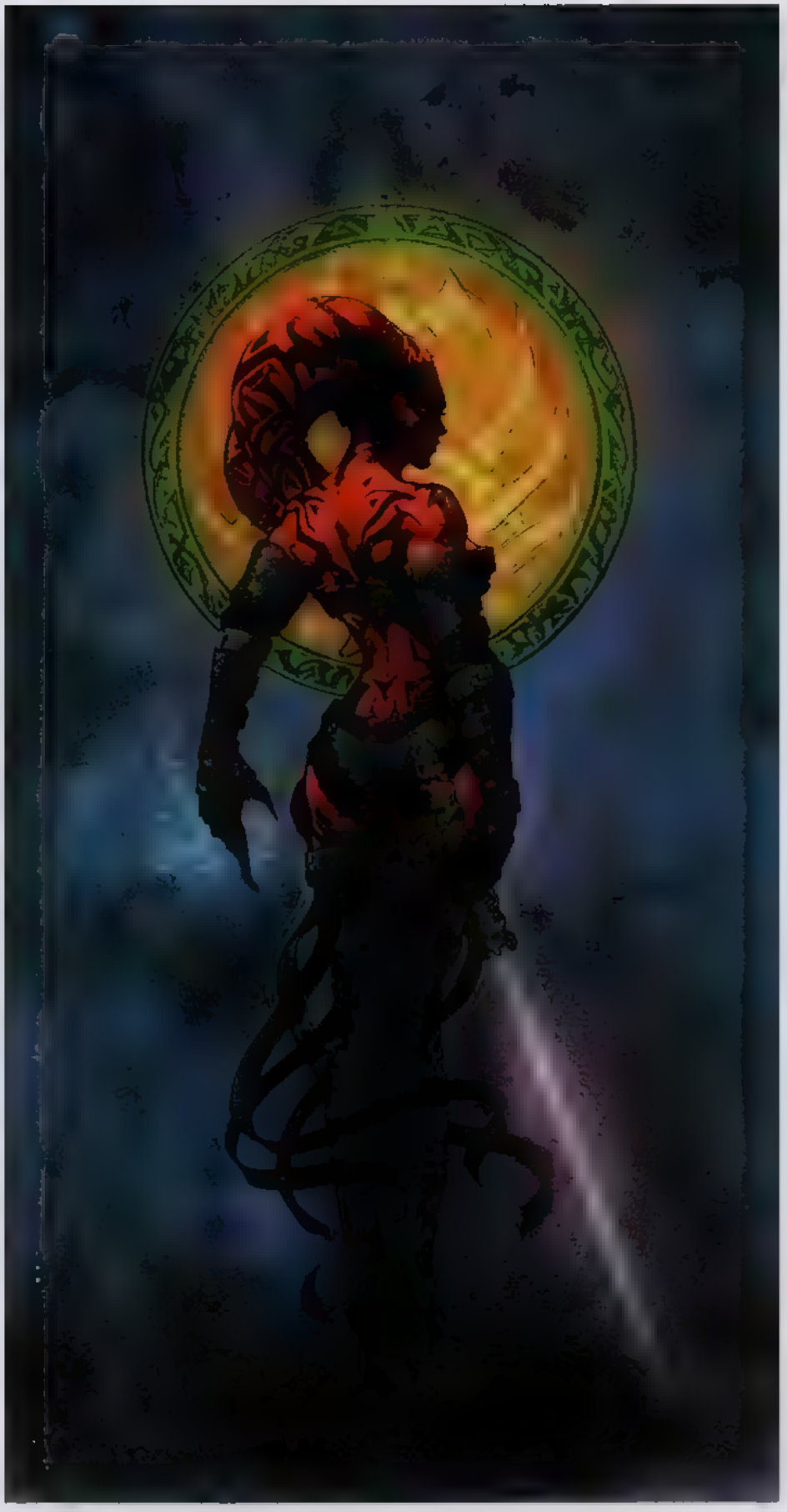
TERESE NIELSEN

General Grievous

Acrylic, oil, and colored pencil on illustration board

Interior art from *Galaxy at War* roleplaying sourcebook for Wizards of the Coast, 2009

17 × 10½"



LEFT

TERESE NIELSEN

Darth Talon

Acrylic and oil on illustration board

Star Wars Miniatures packaging for Wizards of the Coast, 2008

16½ × 8"

RIGHT

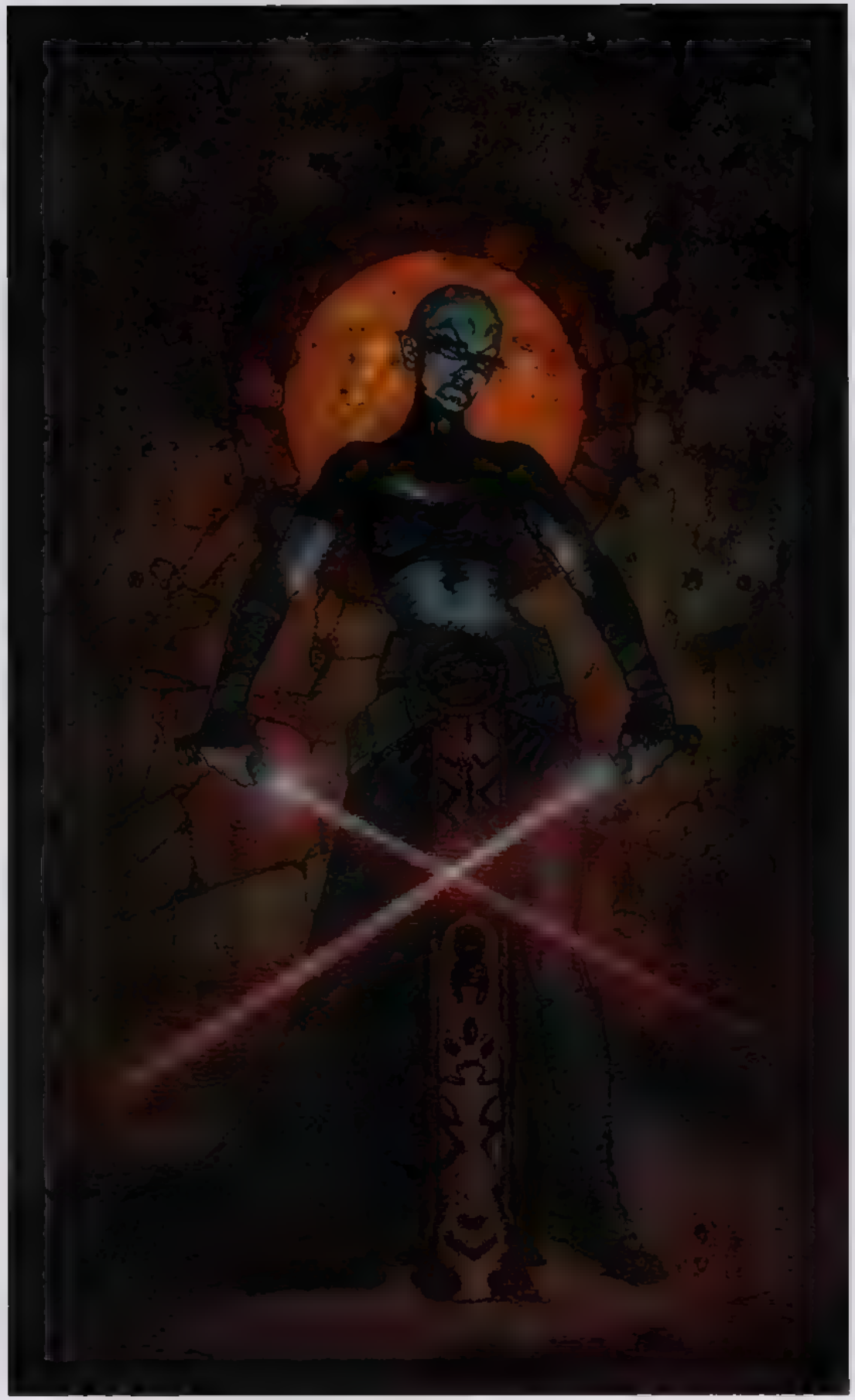
TERESE NIELSEN

Asajj Ventress

Acrylic, oil, and colored pencil on illustration board

Interior art from *Galaxy at War* roleplaying sourcebook for Wizards of the Coast, 2009

17 × 10½"



LEFT

TERESE NIELSEN

Grievous, Kaleesh Warlord

Oil, acrylic, and colored pencil on illustration board

Star Wars Miniatures packaging for Wizards of the Coast, 2009

18 × 12"

RIGHT

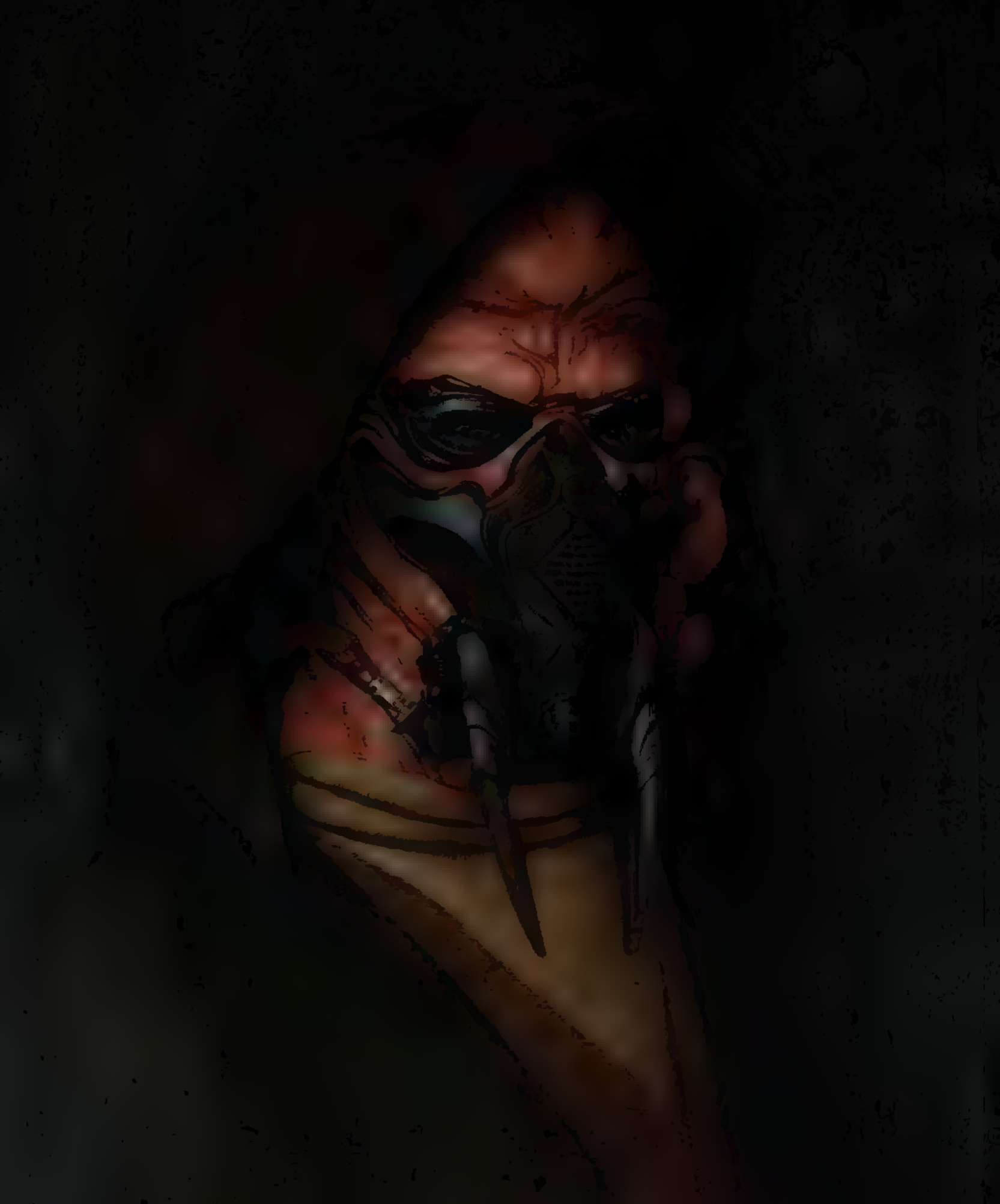
JERRY VANDERSTELT

Plo Koon

Painted and textured acrylic on illustration board

Topps *Star Wars Galaxy* series 6 card set, 2011

20 × 15"



RIGHT

TOMMY LEE EDWARDS

Imperial Guard

Acrylic, gouache, Prismacolor, and ink on paper

Interior art from *Star Wars: The New Essential Chronology* for Del Rey Books, 2005

10 × 15¼"

OVERLEAF

DAVE DORMAN

A Slight Disturbance in the Force on the Battlefield of Hoth

Oil and acrylic on canvas

Limited-edition print for *Star Wars* Celebration V, 2010

16 × 30"

RIGHT

RALPH MCQUARRIE

Ice Planet

Acrylic on illustration board

Star Wars Action Fleet packaging for Galoob Toys, 1996

14 × 17"

LEFT

ZOHAR LAZAR

Untitled

Gouache and watercolor on illustration board

Topps *Star Wars Galaxy* series 2 card set, 1994

12 × 10"

RIGHT

DAVE DORMAN

Untitled

Oil and acrylic on illustration board

Interior art from *Dark Forces. Jedi Knight* for Dark Horse Comics and Boulevard, 1998

16 × 11"

LEFT

HUGH FLEMING

Wicket, R2, and AT-ST

Acrylic with colored pencil on illustration board

Editorial art for *Star Wars Insider* magazine no. 39, 1998

21 × 16½"

RIGHT

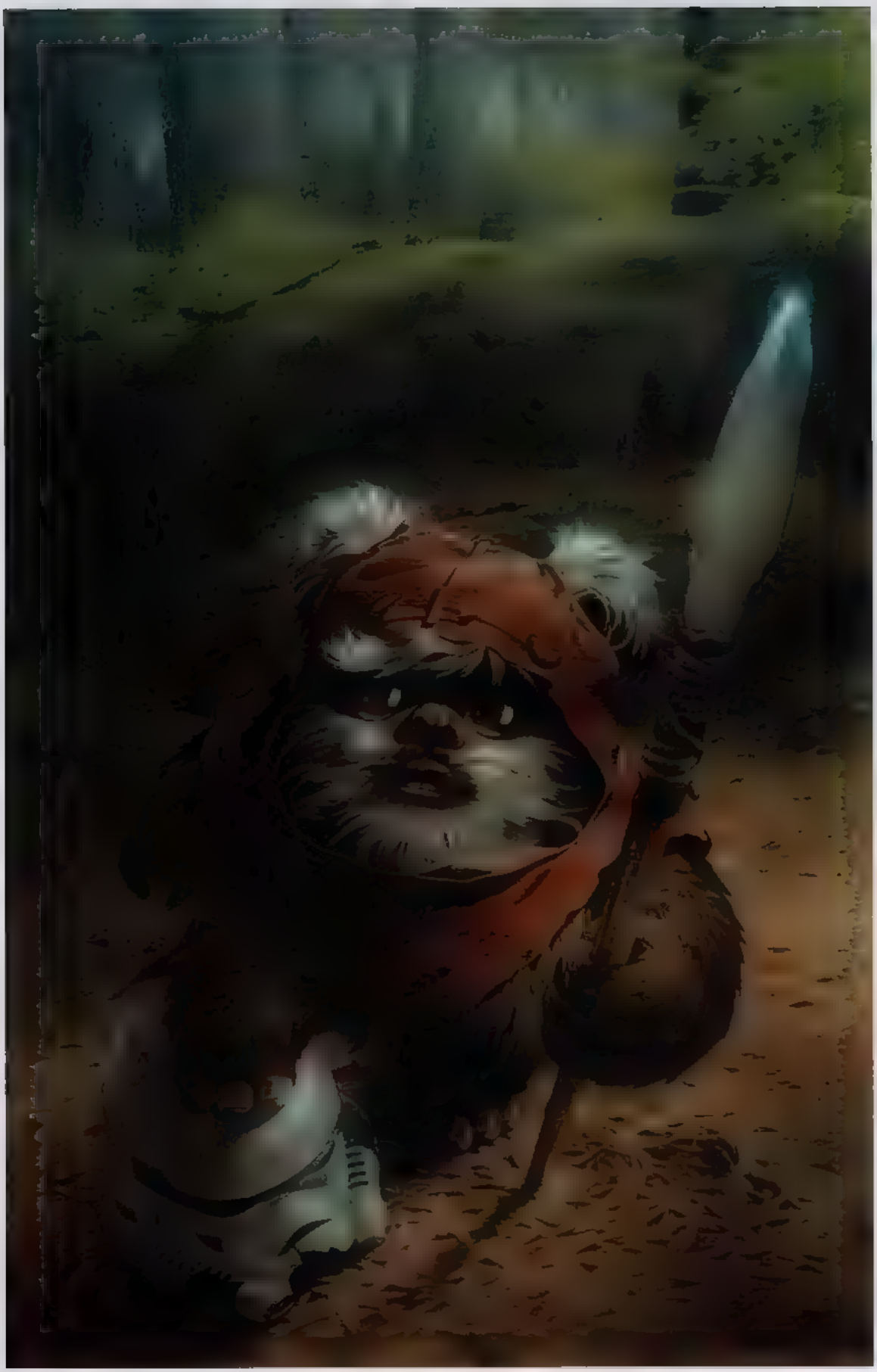
TSUNEO SANDA

Wicket Warrick

Acrylic with airbrush on illustration board

Editorial art for *Star Wars Insider* magazine no. 31, 1996

20 × 16"



Wm
Stout
'92

LEFT

WILLIAM STOUT

The Ewoks of Endor

Pen, ink, and watercolor on illustration board

Topps *Star Wars Galaxy* series 1 card set, 1992 (dated) 1993 (published)

8 × 5½"

RIGHT

SAM KETH

Salacious Crumb

Pen and ink on illustration board, with digital color

Topps *Star Wars Galaxy* series 1 card set, 1993

8 × 5½"

LEFT

MIKE ZECK

Salacious B. Crumb

Pen and ink on illustration board, with digital color

Topps *Star Wars Galaxy* series 2 card set, 1994

8 × 6"

RIGHT

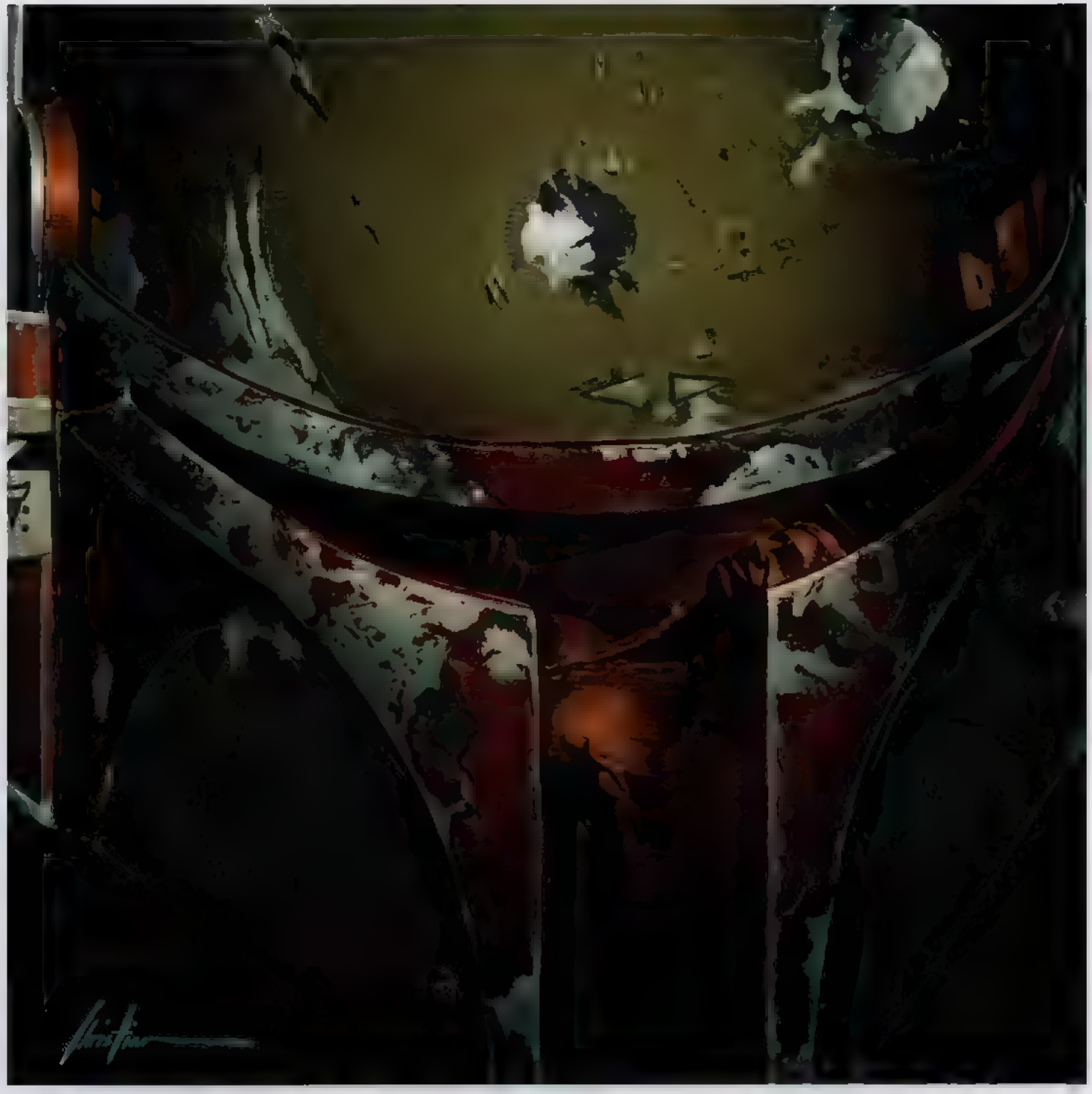
DREW STRUZAN

A Band's Tale

Acrylics and colored pencils on gessoed illustration board

Audio book cassette cover of *We Don't Do Weddings: The Band's Tale* for Bantam USA, 1995

30 × 20"



ABOVE

CHRISTIAN WAGGONER

Boba

Acrylic on canvas

Limited-edition print in *Reflections* series for Acme Archives, 2009

30 × 30"

RIGHT

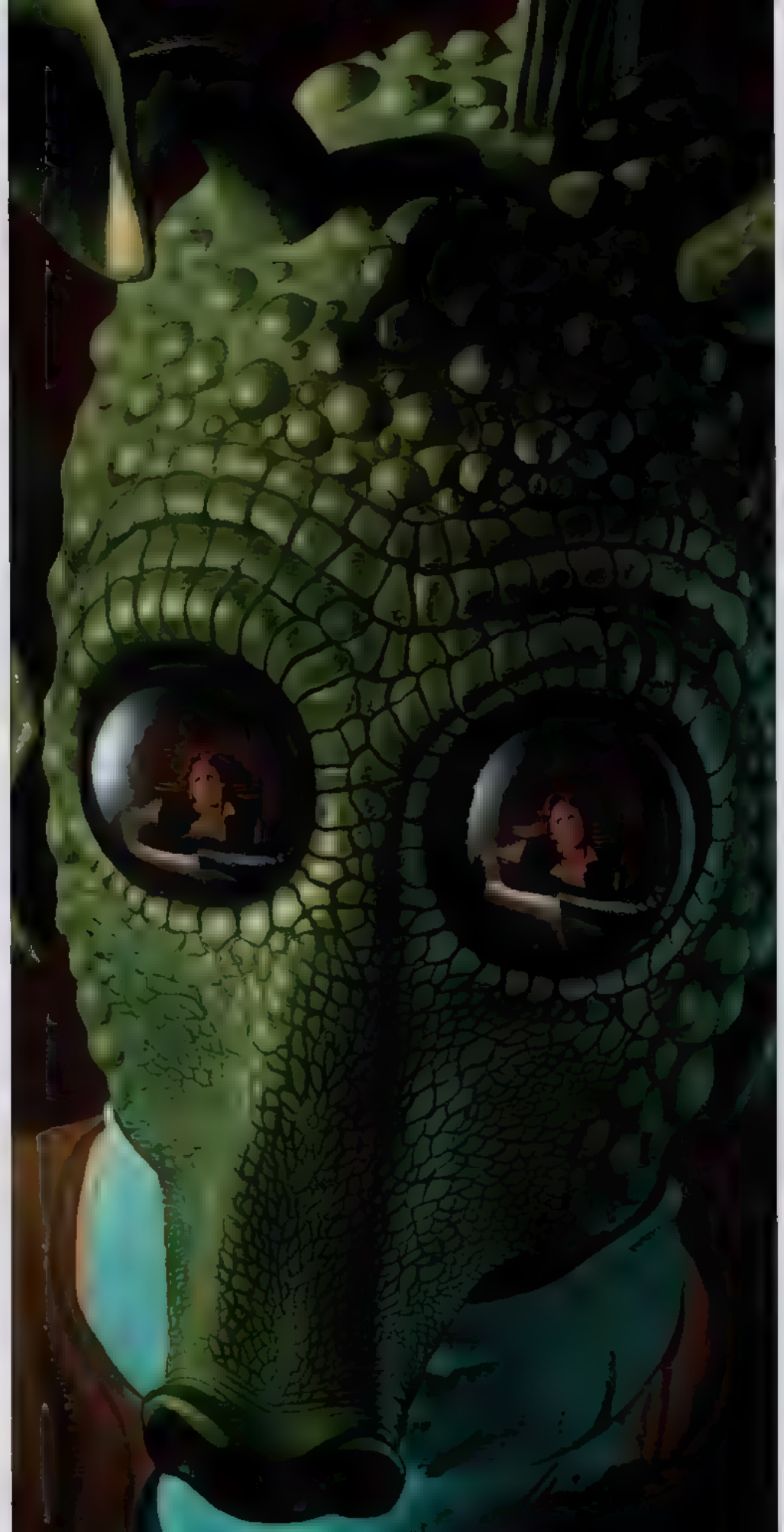
CHRISTIAN WAGGONER

Greedo

Acrylic on canvas

Limited-edition print in *Reflections* series for Acme Archives, 2009

40 × 20"



LEFT

TSUNEO SANDA

Boba Fett

Acrylic on canvas

First piece of *The Fighters* five-work series, 2009

28½ × 20¼"

RIGHT

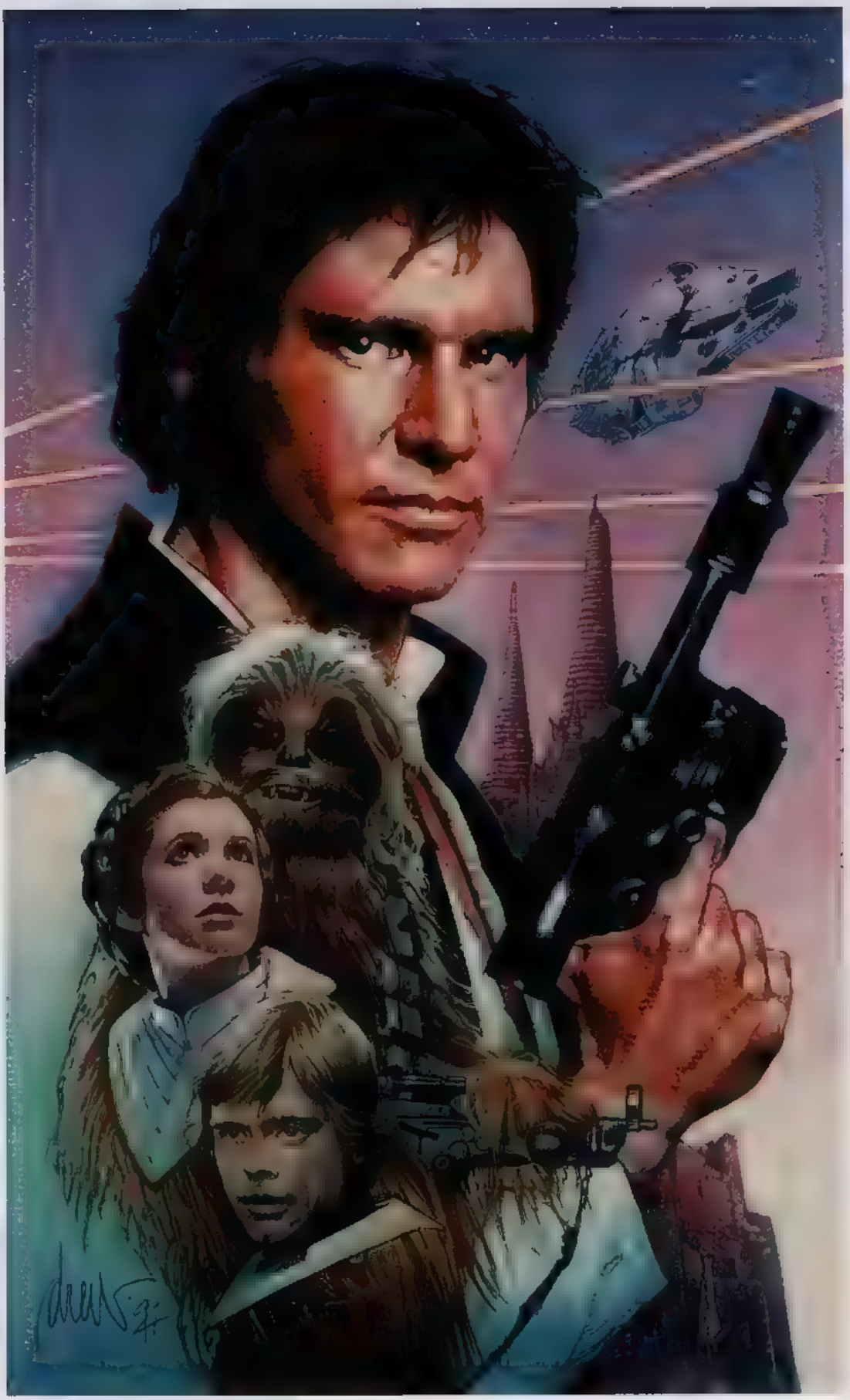
DREW STRUZAN

Ambush at Corellia

Acrylics and colored pencils on gessoed illustration board

Book cover of *Corellian Trilogy: Ambush at Corellia* for Bantam Spectra, 1994 (dated); 1995 (published)

30 × 19"



LEFT

WILL AM SILVERS

The Prize

Acrylic on illustration board

Limited-edition print for Acme Archives, 2010

48 × 24"

RIGHT

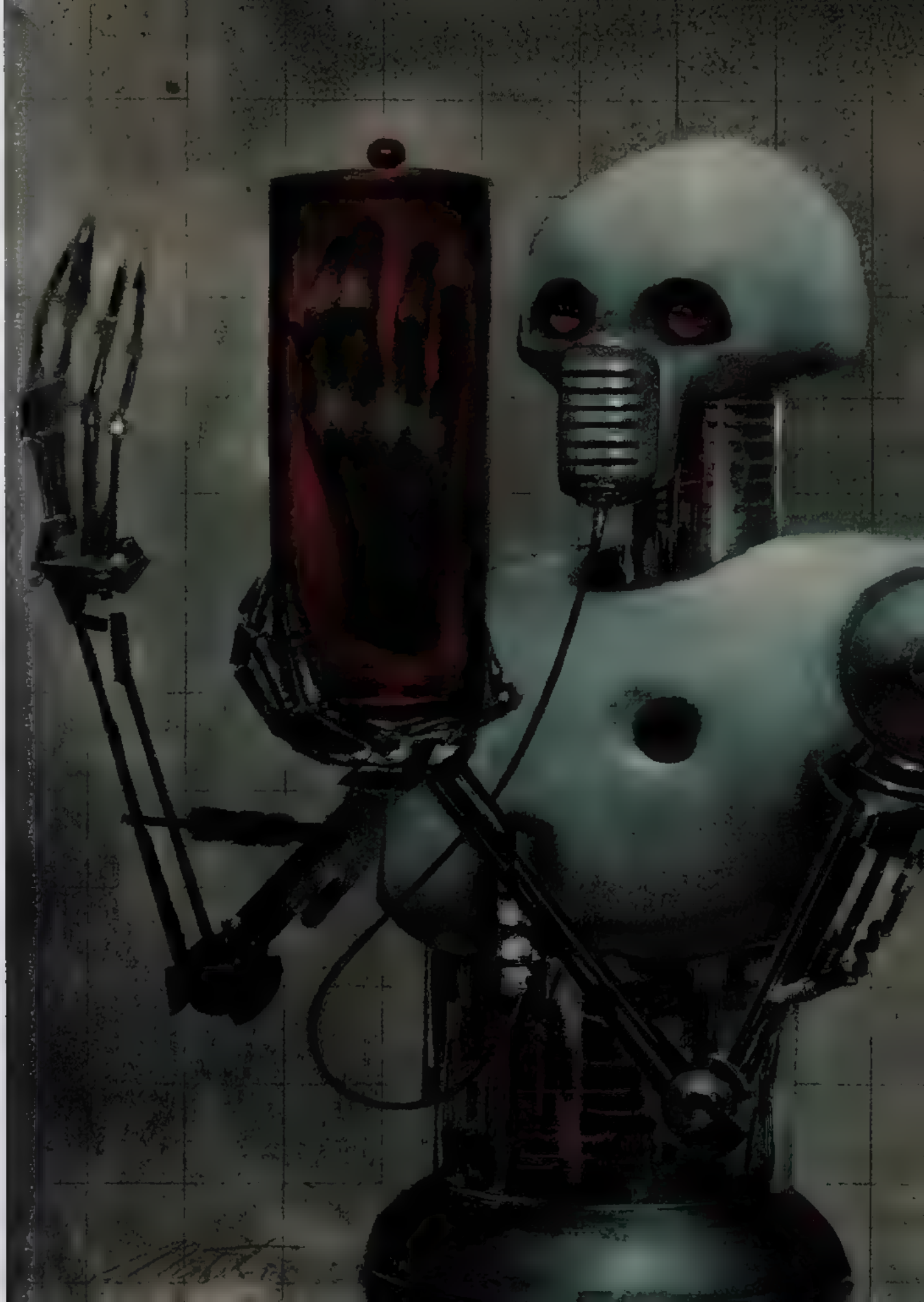
JON J MUTH

Too-Onebee's Discovery

Acrylic on illustration board

Topps *Star Wars Galaxy* series 1 card set, 1993

12 × 10"



LEFT

DAVE SEELEY

Rogue Leader

Oil on archival digital background

Print for *Star Wars* Celebration IV, 2007

45 × 30"

RIGHT

DAVE SEELEY

Jedi Starfighter

Oil on archival digital print on panel

Star Wars Miniatures packaging for Wizards of the Coast, 2007

23 × 17"

LEFT

RALPH MCQUARRIE

X-Wing in Death Star Trench

Acrylic on illustration board

First exclusive poster for the *Star Wars* Fan Club, 1978

19 × 14"

RIGHT

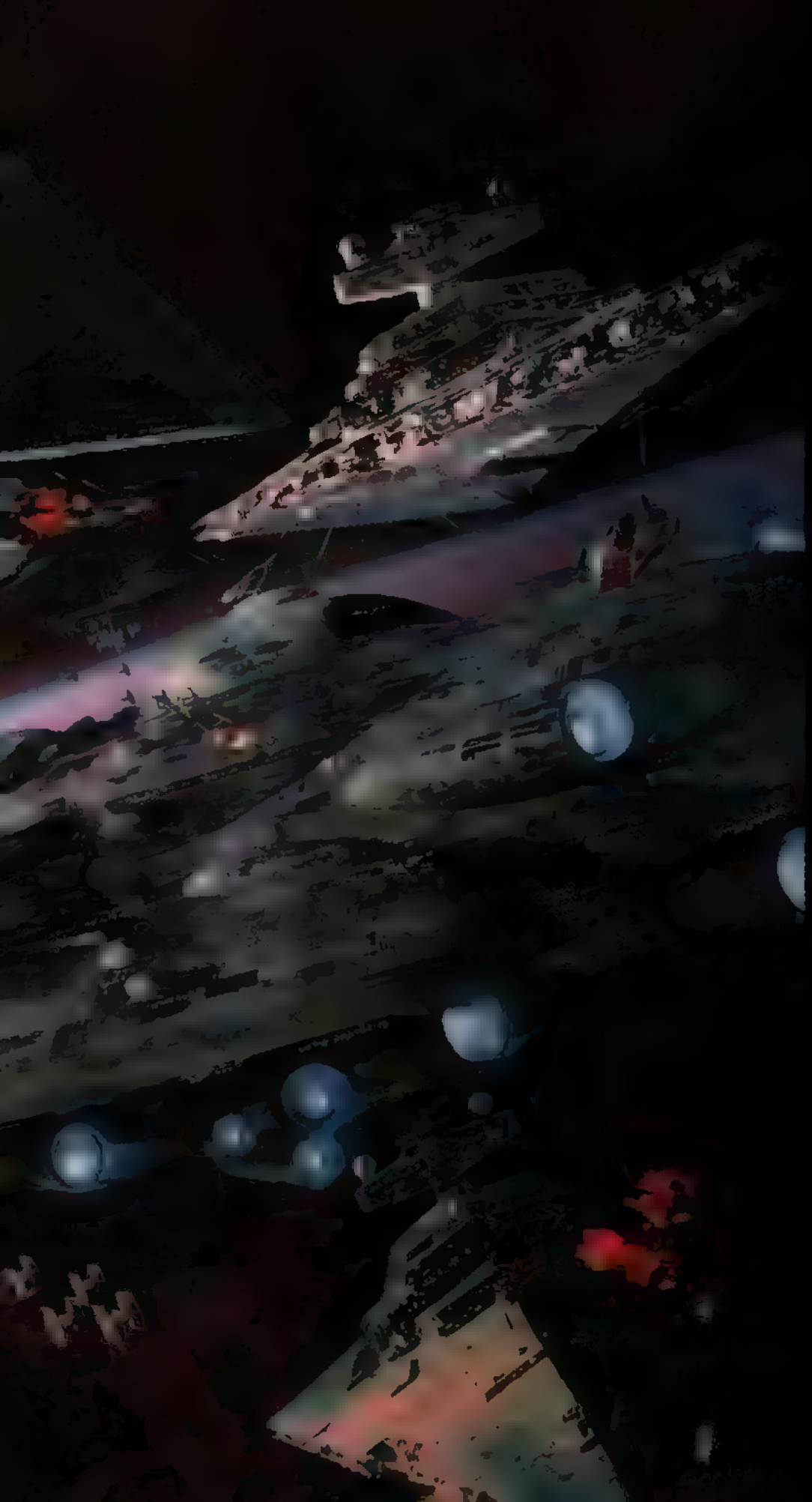
PAUL YOULL

Wedge's Gamble

Acrylic, oil, and airbrush on illustration board

Book cover of *X Wing: Wedge's Gamble* for Bantam Spectra, 1995 (dated); 1996 (published)

24 × 17"



LEFT

DAVE SEELEY

Galactic Conquest

Oil on archival digital print on panel

Star Wars Miniatures packaging for Wizards of the Coast, 2007

18 × 24"

LEFT AND OVERLEAF [DETAIL]

PAUL YOULL

The Bacta War

Acrylic, oil, and illustration board on canvas

Book cover of *X-Wing: The Bacta War* for Bantam Spectra 1996 (dated); 1997 (published)

29 × 18½"

RIGHT

RALPH MCQUARRIE

X-Wings Over the Death Star

Acrylic on illustration board

Star Wars computer game packaging for Broderbund, 1987

17 × 14"

BRIAN ROOD

On Patrol

Acrylic on illustration board

Topps *Star Wars Galaxy* series 5 card set, 2009 (dated); 2010 (published)

20 × 30"

DREW STRUZAN

Shield of Lies

Acrylics and colored pencils on gessoed illustration board

Book cover of *The Black Fleet Crisis: Shield of Lies* for Bantam Spectra, 1995 (dated) 1996 (published)

14 × 22"

LEFT

JERRY VANDERSTELT

Aftermath

Acrylic on textured illustration board

Topps *Star Wars Galaxy* series 6 card set, 2012

40 × 30"

RIGHT

JERRY VANDERSTELT

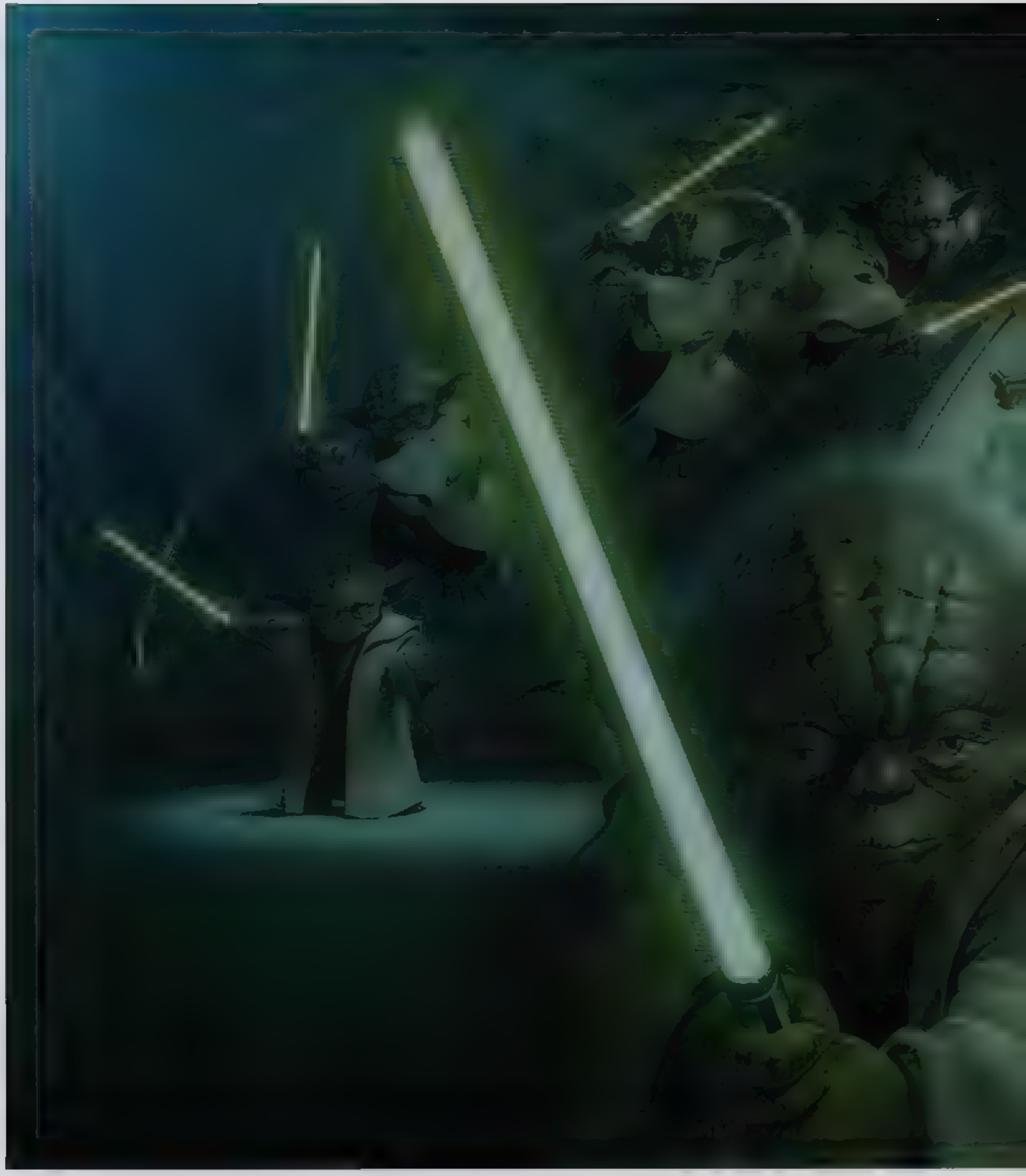
Yoda Enters the Tree

Acrylic on illustration board

Limited-edition print for *Star Wars* Celebration Europe, 2007

34 × 24"

LEFT
JERRY VANDERSTELT
Attack of the Clones
Acrylic on illustration board.
Limited-edition print for the *Star Wars* Fan Club, 2002.
30 × 40"



LEFT
TSUNEO SANDA
Jedi Master Yoda
Acrylic on canvas
Limited-edition print, 2003
18 × 34"

LEFT

HUGH FLEMING

Maul and the Jedi

Acrylic on illustration board

Editorial art for *Star Wars Insider* magazine no. 44, 1999

30 × 19½"

RIGHT

TSUNEO SANDA

Lords of Darkness

Acrylic with airbrush on illustration board

Limited-edition print, 1999

20 × 16"

DREW STRUZAN

Before the Storm

Acrylics and colored pencils on gessoed illustration board

Book cover of *The Black Fleet Crisis: Before the Storm* for Bantam Spectra, 1995 (dated), 1996 (published).

14 × 22"

ARTISTS' BIOGRAPHIES

John Alvin was a master of the illustrative movie poster, having worked on hundreds of movie campaigns, with more than 140 finished posters to his credit. Alvin graduated from the Art Center College of Design in Los Angeles in 1971, getting his start in poster art on Mel Brooks's *Blazing Saddles*. The well-received design led to assignments on *Young Frankenstein* and other Mel Brooks films, and soon Alvin was in demand as a top poster artist. His instantly recognizable output included the theatrical posters for *Blade Runner*, *Aladdin*, *Beauty and the Beast*, *The Little Mermaid*, *The Lion King*, *The Color Purple*, and *Gremlins*. For 1982's *E.T. The Extra-Terrestrial*, Alvin designed the iconic image of E.T. touching his finger to the finger of his human friend, Elliott. The creator of numerous pieces for Disney's Fine Art collection, Alvin demonstrated the ability to add emotional weight to his subjects, which became known as "Alvin-izing" among Disney aficionados. He passed away in 2008. 26–27

Bret Blevins began drawing comics in 1981 and developed his style from the romantic adventure illustrations of Howard Pyle, J. C. Coll, and N. C. Wyeth. Blevins has drawn icons from Batman and Superman to Tarzan and John Carter of Mars. In the field of animation, he has created storyboards for Warner Bros. television projects, including *Batman Beyond*, *Justice League*, *Legion of Super Heroes*, and *Batman: The Brave and the Bold*, as well as Disney's *Tarzan* and *Atlantis* and Cartoon Network's *Ben 10*. In 2007 he illustrated a graphic novel adaptation of Brian Jacques's *Redwall* books. Blevins has experience in advertising, illustration, and gallery painting and has taught drawing classes and contributed instructional articles to *Draw!* magazine. Blevins's history with *Star Wars* goes back a long way, encompassing both Marvel and Dark Horse as well as a collaboration with Al Williamson during Williamson's final *Star Wars* projects. "It's a huge, fun mythology to create images for," Blevins has said. 74

Matt Busch began his career in Hollywood in the early 1990s, illustrating properties attached to popular movies, television shows, books, and comics. He has interpreted franchises such as *The Lord of the Rings*, *Night of the Living Dead*, and *Battlestar Galactica* and has worked for musical acts such as Beastie Boys, Foo Fighters, and Poison. Busch has contributed to dozens of books, magazines, and posters set in the *Star Wars* universe, and in 2007 he provided nearly four hundred drawings and paintings for DK Publishing's *You Can Draw* Star Wars. Since then, Busch has extended his unique drawing tutorials onto video, with episodes appearing on StarWars.com and topping the charts on YouTube, all of which have been collected on DVD. Busch has published several collections of his work, including *The Worlds of Matt Busch* and a new oversize sketchbook. For all things Planetmatt, visit his official site at MattBusch.com. 98–99

Mark Chiarello, born on Halloween in 1960, graduated from the Pratt Institute in Brooklyn, New York, where he was fortunate enough to have as roommates Kent Williams, John Van Fleet, and George Pratt. He worked as an illustrator for Disney World for a short time in the 1980s, later moving to Marvel Comics and ultimately DC Comics, where he currently works as art director. Chiarello contributed paintings to the book *Star Wars: The New Essential Chronology* and received the 1993 National Cartoonists Society Award for Best Comic Book for his work on *Batman/Houdini: The Devil's Workshop*. His book *Heroes of the Negro Leagues*, from Abrams Publishing, was named the second-best sports book of 2007 by Amazon.com. Chiarello lives in Maplewood, New Jersey, with his wonderful wife, Catherine, his wonderful kids, Jack and Rose, and his almost-wonderful dog, Oscar. 69

Nelson DeCastro was born in 1969 and studied at Manhattan's School of Visual Arts, breaking into the comics industry on Dark Horse's *RoboCop: Prime Suspect* and Marvel's *Ghost Rider*. Through his careful pencil lines and his airbrushed painting he aims to create the illusion of photorealism in his work. DeCastro's creator-owned horror character Eudaemon debuted in 1993 in the anthology series *Dark Horse Presents*, earning a follow-up *Eudaemon* limited series for which DeCastro handled both the writing and the artwork. At Marvel he worked on a variety of superhero titles, including *Iron Man*, *Generation X*, and *Inhumans*, while at DC he provided interior art for *Green Lantern Corps*. In 2010, DeCastro returned to Manhattan's School of Visual Arts to teach the course Drawing for Cartoonists. DeCastro's artistic influences include John Romita, Joe Jusko, Frank Frazetta, and Simon Bisley, and he finds continuing inspiration in the classical masters of light and shadow such as Caravaggio. 67

Dave Dorman is an Eisner and Inkpot award-winning illustrator and a frequent San Diego Comic-Con VIP guest whose dramatic art has touched every iconic character in pop culture for the past twenty-five years. Voted the number one *Star Wars* Artist of All Time by fans, his dynamic cover art for the *Star Wars* and *Indiana Jones* comics from Dark Horse has been credited with helping build the fan interest behind the resurgence of those properties. His 1996 book *Star Wars: The Art of Dave Dorman* was a top-selling art book for Ballantine, and George Lucas owns more than ninety of his original oil paintings. Dorman's newest book, *Rolling Thunder: The Art of Dave Dorman*, includes a generous chapter on his most recent Lucasfilm art. He continues to create original art for limited-edition prints sold during the *Star Wars* Celebration conventions and is proud to be an honorary member of the 501st Legion, Midwest Garrison. 20–21, 28–29, 52–53, 72–73, 75, 89, 90, 92–93, 130–31, 135

Philippe Druillet was born in 1944 in Toulouse, France, but spent his childhood in Spain. He started working as a photographer at age sixteen, and later contributed to the French genre magazine *Midi-Minuit Fantastique*. In 1966, his graphic novel *Le Mystère des abîmes* introduced his protagonist Lone Sloane, whose adventures Druillet continued through his regular contributions to the comics magazine *Pilote*. The evolution of the Lone Sloane saga saw Druillet branch out into computer-generated imagery and imaginative architecture that drew on Gothic, Indian, and Art Nouveau influences. In 1975, Druillet teamed up with fellow artist Jean Giraud (Moebius) to create the seminal French comics anthology *Metal Hurlant* (published in the U.S. as *Heavy Metal*). Druillet is a true multimedia creator who always pushes his own artistic boundaries. He collaborated on Rolf Liebermann's *Wagner Space Opera* for the Opera of Paris, and in 1984 founded the Space Art Création. 121

Tommy Lee Edwards studied film and illustration at the Art Center College of Design and took the comics industry by storm with his illustrations on *X-Men*, *Daredevil*, *Marvel 1985*, *Batman*, and *The Question*. Edwards created the licensing style guides for such films as *Harry Potter and the Sorcerer's Stone*, *Men in Black II*, *Superman Returns*, *Batman Begins*, and the *Star Wars* and *Indiana Jones* properties. He has also designed video games, including *Command and Conquer*, *James Bond*, and *Prey*. Edwards feels most at home putting his imagination to the test as a conceptual and storyboard artist for film. He collaborated with the Hughes brothers on the Denzel Washington epic *The Book of Eli* and reteamed with them as lead concept artist for the live-action film version of *Akira*. Edwards's work can be found in *TURF*, his creator-owned comics series published by Image Comics. 36–37, 91, 128–29

Hugh Fleming is an Australian artist known for his cinematic painted covers that graced many *Star Wars* and *Indiana Jones* comics released by Dark Horse. Largely self-taught, Fleming treats each cover as if he's designing a movie poster for a new chapter in an ongoing serial, capturing the likenesses of actors with striking authenticity. His Indy work includes *Thunder in the Orient*, *Indiana Jones and the Spear of Destiny*, and *Indiana Jones and the Kingdom of the Crystal Skull*. In the realm of *Star Wars*, Fleming has contributed covers for *Dark Lords of the Sith*, *The Sith War*, *Shadows of the Empire*, and *Splinter of the Mind's Eye*. Fleming's *Star Wars Rocks!* poster, an exclusive item for the *Star Wars* Fan Club, depicted an epic stage show with Chewbacca on drums, Princess Leia on vocals, Darth Vader descending to the stage on wires, and Luke Skywalker and Han Solo rocking out on dueling guitars. 24, 59, 102–3, 106–7, 136, 168

Hector Gomez hails from São Paulo, Brazil. He possesses a natural gift for realistic figure drawing, and his paintings of beautiful, strong women have become in-demand items on the collectors market. In his home country, Gomez has drawn for Brazilian comics, including *Samsara*, *Amazing Muchachas*, and *Aventuras de Juba e Lula*, while his work for publishers in the United States has produced striking illustrations for franchises, including *Battlestar Galactica* for Maximum Press, Clive Barker's *Babel's Children* for Eclipse

Comics, *Angel* and *Buffy the Vampire Slayer* for Dark Horse Comics, and *Vampirella* for Topps. His colorful artwork for Topps' *Star Wars Galaxy* series 3 card set featured a Rancor expedition on the planet Dathomir and explored the interplay of wild savagery and natural splendor found in the natural world. 77

Greg and Tim Hildebrandt, commonly labeled the "Brothers Hildebrandt," have enjoyed a renowned career as top fantasy illustrators since they sold their first professional work in 1959. Their illustrations have appeared in calendars, comics, advertisements, movie posters, collectibles, trading cards, and book covers, including such classics as Terry Brooks's *The Sword of Shannara* and Anne McCaffrey's *The Ship Who Sang*, not to mention the brothers' own original illustrated fantasy novel, *Urshurak* (created with Jerry Nichols). The Hildebrandts designed one of the earliest *Star Wars* movie posters and illustrated the immensely popular J. R. R. Tolkien *Lord of the Rings* calendars throughout the late 1970s. The brothers have illustrated cards for Wizards of the Coast's *Magic: The Gathering* and *Harry Potter* collectible card games, and in 1996 they designed a one-hundred-card set for Topps that tied in with Lucasfilm's *Star Wars: Shadows of the Empire*. Among their personal projects is a series of tribute paintings created to benefit the fallen firefighters of the 9/11 tragedy. Tim Hildebrandt passed away in 2006. 58, 66

Tom Jung grew up in Boston and attended the School of the Museum of Fine Arts until he was drafted by the U.S. Army. After his discharge, Jung worked as a freelance illustrator for several New York ad agencies, and in 1958 broke into movie marketing. Assigned the job of redesigning the posters and press kits of foreign films for American audiences, Jung frequently captured the essence of classics such as Fellini's *La Strada*. After taking a position as an art director with MGM, Jung designed famous film posters for *Dr. Zhivago*, *Ice Station Zebra*, the 1966 rerelease of *Gone with the Wind*, and the infamous sci-fi flick *Plan 9 from Outer Space*. As his career took off, Jung produced more classic movie imagery, including the *Star Wars* "Style A" one-sheet and striking posters for *Papillon*, *The Empire Strikes Back*, and the 1978 animated version of *The Lord of the Rings*. 176

Sam Kieth, born in 1963, is a native Californian who broke into the comic book business by cocreating and illustrating the Sandman for DC Comics. Kieth went on to work for Marvel Comics, where he illustrated dozens of award-winning Wolverine covers for *Marvel Comics Presents*. In 1993, Kieth left Marvel and DC to create his own character, the Maxx, for Image Comics. The first issue of Kieth's *Maxx*, the story of an underdog superhero and his social-worker gal pal, sold more than 1.5 million copies. In 1995, Kieth adapted the comic into an animated series for MTV, one of the first to utilize computer graphics. Since then, Kieth has directed a B-movie for Roger Corman and created a series of creator-owned comics, including *My Inner Bimbo* and *Ojo*. 139

Zohar Lazar graduated from the Parsons School for Design in 1993 with a focus in illustration. His distinctive work has appeared in the *Chicago Tribune*, the *Washington Post*, *GQ*, *Entertainment Weekly*, and the *New Yorker*, and his landscape art stands out for its distinctive, abstract focus and the incorporation of garbage, unused objects, and strange, abandoned valuables. Many of Lazar's magazine illustrations take a more lighthearted approach and place their emphasis on color and the principles of cartooning and exaggeration. In addition to his work for national newspapers and periodicals, Lazar has designed packaging for musicians. In 2004, he produced several pieces for a new release from the alt-rock band They Might Be Giants, including the cover art for their full-length CD *The Spine* and additional art for the singles "Prevenge," "Experimental Film," and "Au Contraire." He lives in upstate New York. 134

Esteban Maroto was born in Madrid in 1942 and began his career in the 1960s on the Spanish title *Cinco por Infinito*. In the United States he earned recognition at Marvel Comics as a character designer, creating the trademark metal-bikini costume worn by Red Sonja in *Savage Tales* and *The Savage Sword of Conan* and completely redesigning the supernatural temptress Satana in Marvel's *Vampire Tales*. At Warren Publishing, Maroto joined a number of his fellow Spanish artists on the horror titles *Creepy*, *Eerie*, and *Vampirella*, winning the Warren Award for best artist/writer in 1972. He also contributed black-and-white illustrations for novels, including Roger Zelazny's *Changeling* and Larry Niven's *The Magic Goes Away*. Maroto's comics career has included work on *Amethyst*, *Zatanna*, and *Atlantis Chronicles* (for DC), *Xenozoic Tales/Cadillacs and Dinosaurs* (for Kitchen Sink Press), and *Dracula: Vlad the Impaler* (for Topps). In Italy, he has worked on the Sergio Bonelli Editore series *Brendon*. 79

Randy Martinez, considered the Swiss Army knife of *Star Wars* illustrators, has been creating cartoons, caricatures, illustrations, paintings, and 3-D art for Lucasfilm since 1999. Martinez's art first appeared in *Star Wars Kids* magazine, before he moved on to *Star Wars Insider* as a creator of cartoons and caricatures. In 2007, Martinez put cartooning aside to focus on a more traditional style of illustration and painting. That same year, he was chosen to create the official key art for the fan conventions *Star Wars* Celebration IV and *Star Wars* Celebration Europe. Martinez has worked with a wide range of illustration styles for licensees, including Topps and Scholastic Books, and was selected anew to create the official key art for *Star Wars* Celebration V in 2010. "I love being an artist," Martinez says. "To create *Star Wars* art for a living is realizing all of my childhood dreams." 105, 108, 109

Ralph McQuarrie, born in Indiana in 1929, is considered a legendary figure in the field of conceptual illustration. McQuarrie produced concept paintings for *E.T.: The Extra-Terrestrial*, the original *Battlestar Galactica* television series, all three films in the classic *Star Wars* trilogy, and the movie *Cocoon*, for which he won an Academy Award for Best Visual Effects. Prior to his career in film production, McQuarrie worked as a technical illustrator at Boeing. After partnering with young filmmaker George Lucas, he painted scenes from Lucas's *Star Wars* script, and in doing so he designed some of the most iconic characters in movie history, including C-3PO, R2-D2, and Darth Vader. McQuarrie's paintings have been reproduced as collectible posters and prints, and his original artwork has appeared in museum exhibitions, including the wildly popular touring show *Star Wars: The Magic of Myth*. He died in March 2012. 2, 6, 104, 116–17, 132–33, 150, 155

Clark Mitchell is a lifelong *Star Wars* fan whose father, a Nebraska artist and sign painter, sparked his love for illustration. Mitchell's work is well known to fans through its exposure in merchandise packaging, a medium in which Mitchell's efforts typically go uncredited. Mitchell's contributions—some of them done in collaboration with 4G2 and Ken Lashley of Draxhall Jump—can be seen in the packaging for Hasbro's *Star Wars* Unleashed figures and on game boxes, including *Star Wars* Stratego. His work on the "Vader in Lava" graphic for Hasbro's *Revenge of the Sith* toys became an instantly recognizable icon that made the merchandise stand out on toy shelves. Mitchell does most of his line work with traditional pencils, then scans his efforts and adds the paints digitally. In addition to his packaging designs, he has created original individual artworks, including an exclusive piece for the *Star Wars* Celebration IV fan convention. 96, 97

Christopher Moeller was born in 1963 in Ithaca, New York. He studied at the University of Michigan School of Art and earned his master's of fine art in illustration from Syracuse. In 1991 he debuted in comics as the writer and artist of *Rocketman: King of the Rocketmen* from Innovation, following up with a stint illustrating Anne Rice's *Interview with the Vampire*. One of his most memorable creations is the sci-fi setting of *Iron Empires*, for which he created the fully painted graphic novels *Faith Conquers* and *Sheva's War* and oversaw the expansion of his universe through short stories and the roleplaying game Burning Empires. Moeller's *Star Wars* work has included covers for Dark Horse Comics and the pop-up children's book *Battle of the Bounty Hunters*. At DC he illustrated covers for *Batman: Shadow of the Bat* and the Vertigo title *Lucifer* and was the writer and painter of the graphic novels *JLA: A League of One* and *JLA Classified: Cold Steel*. 22, 120

Jon J. Muth grew up in Cincinnati, Ohio, and spent his childhood drawing and writing, enjoying the interaction of words and art while creating things that wouldn't otherwise exist. Muth studied painting, drawing, and printmaking in several schools across the United States and Europe and apprenticed with artists specializing in areas as diverse as romantic realism and neo-Dadaism. He also studied stone sculpture and *sho* (brush calligraphy) in Japan. In the field of comics, Muth contributed to *The Sandman: The Wake* and *Swamp Thing: Roots*, but found his greatest success as a children's book illustrator. His book *Come On, Rain!* (written by Karen Hesse) won a Gold Medal from the Society of Illustrators, while *Gershon's Monster* (written by Eric Kimmel) was an ALA Notable Children's Book and the winner of the Sydney Taylor Award. The bestselling *Zen Shorts* was named a Caldecott Honor Book. Muth lives with his family in upstate New York. 147

Tsuyoshi Nagano is a Japanese artist whose oversize paintings emphasize striking imagery and a dominating sense of scale. He was the artist selected to contribute the cover paintings for the Japanese editions of many *Star Wars* spin-off novels and is a member of the Society of Illustrators and the Japan Publication Artist League. Nagano has expressed interest in developing

a Western history series, and he wishes to increase the prevalence of painted illustrations in popular mediums such as movie posters. He contributed artwork for the Koei video game series *Nobunaga's Ambition* and *Romance of the Three Kingdoms* and illustrated posters for Toho's 2001 movie *Godzilla, Mothra and King Ghidorah: Giant Monsters All-out Attack*. He has also illustrated the covers for Sekai Bunka Publishing's *Sanguozhi* (*Three Kingdom Saga*). 113

Terese Nielsen earned her BA in illustration from Pasadena, California's Art Center College of Design, graduating in 1991 with distinction. Her most powerful artistic influences remain Alphonse Mucha, Gustav Klimt, J. C. Leyendecker, Dean Cornwell, and Drew Struzan. In 1992, Nielsen entered the field of comic book art by illustrating superheroes for collectible card sets, followed soon by fully painted comics for Marvel, Dark Horse's *Star Wars* line, and the *Xena* series from Topps. In 1996, Wizards of the Coast immersed her in *Magic: The Gathering* as a contributing artist. Nielsen has worked for every major gaming company, and her work has been published through Del Rey, HarperCollins, and Tor. She is regularly showcased in the prestigious annual *Spectrum: The Best in Contemporary Fantastic Art*. Recently, Nielsen contributed imagery for *World of Warcraft* and several packaging illustrations for the *Star Wars* Miniatures series. Nielsen values growth, fun, feminine power, transformation, and the development and expression of the creative voice. 44, 45, 46–47, 48, 49, 70, 112, 122, 123, 124, 125, 126

Jason Palmer grew up with a love for illustration, especially the art of movie posters. His artistic education came primarily from movie poster illustrators who became mentors, including Joe Smith, Bill Garland, and Drew Struzan. Palmer's own career started in 1990 with painted comic book covers for *Lost in Space* and *Star Trek*, and he soon found himself creating posters, DVD covers, and collectibles for licensed properties, including Indiana Jones, Harry Potter, and *Game of Thrones*. Palmer has recently developed a series of *Firefly/Serenity* art prints with Universal Studios. His *Star Wars* work began in 1992, with an assignment for the original Topps *Star Wars Galaxy* card set featuring Luke Skywalker facing Jabba's Rancor. Since then he has done many *Star Wars* pieces, with his favorite being his *Padmé* print for the 2007 Celebration IV fan convention. The piece features the title character thirty-eight times, with each Padmé drawn separately and all of them combined digitally and painted together on a single illustration board. 25, 40, 41, 42–43

Brian Rood is a professional illustrator who works in the entertainment, comics, and commercial art fields. He is known for his photorealistic paintings of Hollywood stars and characters, and his client list includes Lucasfilm, Hasbro, Disney, Paramount Pictures, Sony Pictures, EA Games, Topps, and Marvel Comics. Rood has produced exclusive estate artwork based on Ray Charles, Muhammad Ali, Sammy Davis Jr., Frank Sinatra, Richard Pryor, and other great entertainers of the twentieth century. His *Star Wars* contributions include more than one hundred illustrations for Hasbro's toy packaging and a watercolor painting of Yoda that was featured in the *Star Wars* Blu-ray disc release. "Working on *Star Wars* is really a dream come true," he has said. "There are so many creative avenues you can take that the ideas for new paintings are nearly endless." 56–57, 71, 82–83, 158–59

Tsuneo Sanda was born in Osaka, Japan, and discovered a love of art as a child, when he would draw on the pavement with chalk. He says his early influences include Rembrandt, René Magritte, Paul Davis, and Robert Peak. He spent his early years running his own advertising firm while creating original artwork in his spare time. After winning the top prize in a Japanese science-fiction art competition, he came to the attention of *Omni* magazine, which gave him the first of many cover assignments in 1989. He then began concentrating on space fantasy–themed art, and he has produced numerous posters and artworks for *Star Trek* and *Star Wars*. Since 1995, his *Star Wars* work has included book covers, comic book art, prints for the Celebration conventions, and the company's exclusive holiday cards. 4, 15, 38–39, 50, 51, 54, 60, 61, 62, 63, 64–65, 84, 85, 86, 87, 94–95, 100, 118, 119, 137, 144, 166–67, 169

William Schmidt was active as an illustrator of book covers during the 1970s and 1980s and contributed to several popular licensed sci-fi series, including *Star Wars* and Hasbro's *Transformers*. The first wave of *Star Wars* Expanded Universe spin-off novels included 1980's *Han Solo and the Lost Legacy* by writer Brian Daley, for which Schmidt contributed a distinctive painted cover featuring Han and Chewbacca next to an ominous jeweled skull and a legion of war robots. The success of the Han Solo books prompted Lucasfilm to release a new series of paperbacks in 1983 that starred Lando Calrissian. Schmidt contributed the cover art for all three volumes in the trilogy, capturing a younger, dashing Lando as well as the iconic Millennium Falcon. After *Star Wars* novels went into a temporary hiatus, Schmidt illustrated other projects, including Ballantine's choose-your-own-adventure *Transformers* stories such as 1985's *Dinobots Strike Back*. 110, 111

Dave Seeley is more influenced by sci-fi films themselves than by the legacy of science-fiction illustrations. As a teenager in a movie theater in 1977, he saw a Star Destroyer roll onto the screen and change sci-fi forever. Born in Boston, Massachusetts, Seeley was suburbanized for eighteen womb-like years before his love and propensity for math, science, and art sent him off to college. After earning degrees in architecture and fine art, he worked as an architect and dabbled in art collecting. Eventually seduced by the glamour of illustration, he derailed his architectural career for the more immediate gratification of image making. Though Seeley no longer designs buildings, the materials fetishism and love of spatial atmospherics present in his artwork are evidence that his inner architect still flourishes. Seeley came from the world of traditional media-art training but climbed into digital art in the mid-nineties. His *Star Wars* images all begin as digital collage paintings before they are finished in traditional oil paint. 9, 148–49, 152–53

William Silvers has applied his talents as both a traditional and digital artist for almost twenty-five years. After graduating from Bowling Green University with a major in graphic design, he cofounded the full-service art studio Live Wire Studios. In 1995, Silvers joined Walt Disney Feature Animation as a background artist for films, including *Mulan*, *Tarzan*, and *Lilo & Stitch*. He joined Industrial Light & Magic in 2004 as a digital artist and contributed to *The Day After Tomorrow* and *Revenge of the Sith*, then spent time as an art director for EA Sports. In 2009, Silvers signed on with DreamWorks Animation as a matte painter, and his work has since been seen in *Shrek Forever After*, *Kung Fu Panda 2*, *Puss in Boots*, and more. For ACME Archives Direct, Silvers developed a series of wildlife paintings paying tribute to *Star Wars*. He is the author of the book *Painting Realistic Wildlife in Acrylic*. 76, 146

Joe Smith designed iconic movie images throughout the latter half of the twentieth century, with his one-sheet poster for 1959's *Ben-Hur* an undeniable classic of the genre. With towering stone letters that spelled out the movie's title, the poster conveyed antiquity and an epic scale while racing chariots demonstrated the crowd pleasing action. Smith used a similar design for other films, including the posters for 1972's *The Sin of Adam and Eve* and 1974's *Earthquake*. In 1993, Smith joined the artists who had been recruited by Topps to produce the initial *Star Wars Galaxy* trading card set. He contributed paintings of all the key characters, including Luke, Leia, Han Solo, Darth Vader, and Obi-Wan Kenobi, for a subset that made up the cards numbered 3 to 14, which were collectively titled "The *Star Wars* Ensemble." 68

Ken Steacy is a Canadian Air Force brat who decided at age eleven to become a professional comic book artist. In 1974 he wrote, penciled, inked, and lettered the two-page strip "Super Student" in *ORB* magazine, and this holistic approach has been a hallmark of his work ever since. He studied film and video at the Ontario College of Art & Design and has written and illustrated the exploits of major pop-culture characters including Astro Boy, Harry Potter, Batman, Ultraman, Spider-Man, and the X-Men—in a career that has earned him both the Eisner and Inkpot awards. His four major works in print are *The Sacred & the Profane* (coauthored with Dean Motter), *Night and the Enemy* (with stories by Harlan Ellison), *Megapowers* (written by physicist Jack Weyland), and *Tempus Fugitive* (a solo work by Steacy). An official Canadian War Artist, Steacy's paintings depicting the peacetime activities of navigators in the Canadian Armed Forces are part of the permanent collection of the National War Museum in Ottawa. In 2009, Steacy was inducted into the Joe Shuster Awards Hall of Fame, a lifetime-achievement award honoring Canadian comic book creators for their contributions to the industry. 101

William Stout was born in Salt Lake City, Utah, in 1949. He earned a scholarship to the Chouinard Art Institute (later the California Institute of the Arts) and began his professional career in 1968. Stout assisted the legendary Russ Manning on the *Tarzan of the Apes* newspaper strip and spent time with the Firesign Theatre, where he gained notoriety for his bootleg record album covers. In 1977, Stout created his first movie poster, for Ralph Bakshi's *Wizards*, and he ultimately worked on movie advertising pieces for more than 120 films, including *Conan the Barbarian*, *First Blood*, and *Invaders from Mars*. In 1981, Bantam published the first of Stout's books about dinosaurs, and his meticulous paleonto-

logical reconstructions led to more dinosaur books, museum commissions to paint permanent murals, and the inclusion of his artworks in traveling exhibitions. As a movie character designer, Stout worked on Disney's full-length computer animated film *Dinosaur*, crafted the insectoid villain in *Men in Black*, and contributed to Christopher Nolan's *The Prestige* and Frank Darabont's *The Mist*. 138

Drew Struzan has achieved unprecedented success in the hundred-year history of motion picture advertising, with more than twenty-five years of experience and hundreds of movie posters to his credit. After graduating with honors from the prestigious Art Center College of Design in Pasadena, California, Struzan created graphics for album covers at the Los Angeles design studio Pacific Eye & Ear. But it was his partnership in the film design studio Pencil Pushers, Inc., that launched his association with the movies. Struzan started on the cult classics *Killer Force*, *Empire of the Ants*, and *The Food of the Gods*, and quickly became a sought-after talent for A-list movie releases, including *Star Wars*, *Raiders of the Lost Ark*, *Back to the Future*, *Hook*, and the rest of the Indiana Jones trilogy. His work has been displayed in Japan to standing-room-only crowds, and he was the first and only living artist to have a one-man show at the Norman Rockwell Museum in Stockbridge, Massachusetts. Struzan is the subject of the 2010 documentary *Drew: The Man Behind the Poster*. 141, 145, 160–61, 170–71

Gábor Szikszai and Zoltán Boros are artistic partners who were born in Hungary in 1965. They developed a fast friendship during high school due to the fact that they both lived far from home, and they established their first partnership while attending the Budapest Secondary School of Fine Arts. The duo scored their first success by supplying illustrations to *Galaktika*, one of Hungary's most popular science-fiction magazines. Szikszai and Boros have said that each of them gains inspiration from the other's artistic vision, and that they accept criticism from one another to help synthesize their two unique visions and make the final product better than it could be without their collaboration. The work of Szikszai and Boros has appeared in collectible card sets such as Wizards of the Coast's *Magic: The Gathering*, Upper Deck's *World of Warcraft*, and the packaging of the *Star Wars* Miniatures line, and they have also designed book covers for science-fiction author David Eddings. In 2006 they were named Artists of the Year by *InQuest* magazine. 88

Enrique Torres-Prat, usually credited on his entertainment works simply as Enric, is known for his masterful cover paintings and his pinup art, in which he exhibits a gift for reproducing skin tones in oils while crafting an interplay of light and shadow. Torres-Prat started in the business at an early age, working for Warren Publications on *Vampirella* and other titles. During his career he has illustrated such popular characters and franchises as Tarzan, *Star Trek*, *Star Trek: The Next Generation*, King Kong, and the famous Universal Studios monsters Frankenstein and the Mummy. For paperback novels, Torres-Prat contributed dozens of covers that have spanned the genres of Westerns, romance, and suspense. He often recruits friends and family members to be photographed as reference models for his artwork and has been recognized as a force in the modern "good girl" art movement. 78

Timothy Truman was born in 1956 in West Virginia, the son of a coal miner and Baptist preacher. After graduating from Gauley Bridge High School, he attended the Columbus College of Art and Design and West Virginia University, and graduated from the Joe Kubert School of Cartoon and Graphic Art in New Jersey with dean's list honors in 1981. His first professional assignment came in the field of fantasy roleplaying games, as a staff illustrator for TSR, and in the mid-1980s he became a mainstay of the independent comics movement. Truman created *Scout* for Eclipse Comics and collaborated with writer John Ostrander on *Grimjack* for First Comics. At DC, Truman revamped the Hawkman character in the 1989 prestige-format series *Hawkworld* and continued his association with DC on many highly regarded comics that focused on the Western outlaw Jonah Hex. Truman has contributed many CD covers, tour illustrations, and limited-edition T-shirts for the legendary jam band the Grateful Dead. 23

Jerry Vanderstelt is a prolific illustrator who has been drawing since the age of eight. His love for the genres of sci-fi and fantasy grew from his childhood exposure to C. S. Lewis's *The Chronicles of Narnia* and J. R. R. Tolkien's *The Lord of the Rings*. He learned to appreciate the intricate world-building of these sagas, and his discovery of their Christian undercurrents further inspired him. Vanderstelt has applied his enthusiasm for sci fi and fantasy to numerous projects for licensed entertainment properties, and his clients have included Pocket Books, Scholastic, the Franklin Mint, the Bradford Exchange, Acme Archives, Hasbro, and Topps. His *Star Wars* pieces have a remarkable sense of realism and frequently focus on a single, iconic character. Vanderstelt also works with Warner Bros. and New Line Cinema to create licensed reproductions of his *The Hobbit* and *The Lord of the Rings* Fine Art Program. 12–13, 14, 16–17, 30, 31, 32–33, 55, 127, 162, 163, 164–65

Christian Waggoner was born in Atlanta, Georgia. Through a seven-year apprenticeship under Wayland Moore, combined with self-study, Waggoner developed a unique, photorealistic style in his oil paintings. His works have gained notice from private collectors along the East Coast as well as corporate commissions from Marriott Marquis and Anheuser-Busch. Taking inspiration from the success of his gallery, Waggoner began to market his work nationally. Acme Archives approached him during the New York Art Expo in March 2007 and requested that he produce a painting for the thirtieth anniversary of *Star Wars*. This piece, titled *Vader*, would be the first in a series of *Star Wars* commemorative paintings that would rank among the bestselling collectible art offered by Acme. In addition to his commissioned *Star Wars* series, Waggoner is currently working on a collaboration with Walt Disney Pictures and the Disney Gallery in Orlando, Florida. 18–19, 34–35, 142–143

Michael Whelan has been one of the top fantasy and science-fiction artists since 1980 and has a prestigious list of book and album covers to his credit, for writers and musicians including Isaac Asimov, Arthur C. Clarke, Stephen King, Meat Loaf, the Jacksons, and the Brazilian heavy metal band Sepultura. After graduating from San Jose State University with a BA in painting, Whelan attended California's Art Center College of Design but dropped out to accept his first book cover assignment. In his career, Whelan has won fifteen Hugo Awards, three World Fantasy Awards, and an unprecedented SuperHugo as the Best Artist of the last fifty years. In 2009 he was inducted into the Science Fiction Hall of Fame. Whelan is a member of the Graphic Artists Guild and the Society of Illustrators in New York City and is an adviser to the Master's in Fine Arts program at Western Connecticut State University in Danbury, Connecticut. 114–15

Al Williamson was born in New York City in 1931 and spent his childhood in Bogotá, Colombia. Upon his return to New York, he took art courses from Burne Hogarth and assisted on some *Tarzan* Sunday pages. Williamson contributed to EC's *Weird Fantasy* and *Weird Science* between 1952 and 1955, often in collaboration with the so-called Fleagle Gang: Frank Frazetta, Roy Krenkel, and Angelo Torres. In addition, he was present in publications by ACG, Charlton, Prize, and Dell. He illustrated a comics adaptation of *The Empire Strikes Back* for Marvel in 1980 and collaborated with Archie Goodwin on a long run of daily *Star Wars* strips for newspapers. In the 1990s, he took on *Flash Gordon* (in cooperation with scriptwriter Mark Schultz) and adapted *The Phantom Menace* for Dark Horse. He died in June 2010. 80–81

Paul Youll was born in Hartlepool, England, in 1965 and grew up with a fascination for science fiction. In 1981, Youll and his brother Stephen enrolled as art students at New College Durham, with the dream of contributing cover art for science-fiction and fantasy novels. After Youll completed his courses in natural history and visual information design at Sunderland University, he and his brother exhibited their artwork at the 1987 World Science Fiction Convention and earned a commission to illustrate the cover of the Daniel Keys Moran novel *Emerald Eyes*. Since then, Youll has contributed book covers for some of the industry's top authors, including Robert Silverberg, Anne McCaffrey, George Alec Effinger, Stephen R. Donaldson, George R. R. Martin, Fred Saberhagen, and Larry Niven. Youll lives in the village of Esh Winning in the north of England, with his wife, Annmarie, and their two cats. 151, 154, 156–57

Mike Zeck launched his career in the comics industry in the mid-1970s on horror titles from Charlton Comics, following an education at Florida's Ringling School of Art. A longtime Marvel Comics fan, he soon landed in the Marvel bullpen with penciling assignments for *Master of Kung Fu* and *Captain America*. Among Zeck's most memorable projects are some of the truly iconic series put out by Marvel Comics during the 1980s, such as *The Punisher: Circle of Blood*, the mega-crossover *Secret Wars*, and the legendary *Spider-Man* story "Kraven's Last Hunt." Zeck later moved to DC Comics, where he worked on titles including *Batman: Legends of the Dark Knight* and *Challengers of the Unknown* and also illustrated the Image Comics limited series *Damned*. Zeck currently spends his time creating licensing art for the regular and animated versions of characters in the DC Comics universe. 140

This book is dedicated to Ralph McQuarrie, who lit the fire.

ACKNOWLEDGMENTS.

Lucasfilm would like to thank Jane Bay, Laela French, Ira Friedman, Arran Harvey, Wade Lageose, Stacey Leong, Anne Merrifield, Tina Mills, Pete Vilmur, Howard Roffman, Steve Heller, and David Waldeck

Abrams would like to thank Topps, Del Rey Books, Acme Archives, Wizards of the Coast, Ballantine Books, Bantam Spectra, Bantam USA, Boulevard, Hasbro, Galoob Toys, and Dark Horse Comics.

ABOVE

TOM JUNG

Heir to the Empire

Oil and acrylic on canvas

Book cover of *Star Wars: Heir to the Empire* for Bantam Books, 1991

20 × 15"

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FOR ABRAMS

Editor: Eric Klopfer
Project Manager: Daniel Wallace
Designer: Liam Flanagan
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Library of Congress Cataloging-in-Publication Data:

Star wars art : illustration / foreword by Howard Roffman ; introduction
by Steven Heller.
p. cm
ISBN 978-1-4197-0430-7 (hardcover) -
ISBN 978-1-4197-0431-4 (hardcover
limited edition)
1. Star wars (Motion picture) I. Roffman, Howard. II. Heller, Steven.
PN1997.S65943S75 2012
791.43'72—dc23

2012008024

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CASE FRONT

TERESE NIELSEN

Preliminary sketch for *Chewbacca*

Pencil on illustration board

17 × 10½"

CASE BACK

TERESE NIELSEN

Preliminary sketch for *General Grievous*

Pencil on illustration board

17 × 10½"

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Printed and bound in China

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Howard Roffman joined Lucasfilm in 1980 as legal counsel and soon after was promoted to general counsel. In 1986, he became the company's vice president of licensing and, in 1999, was appointed president of Lucas Licensing. He has been selected Entertainment Marketer of the Year by *Brandweek* magazine and by the Entertainment and Promotional Marketing Association. Roffman is a member of the Licensing Industry Merchandising Association and the San Francisco Film Society. He lives in San Francisco.

Steven Heller, co-chair School of Visual Arts, New York, MFA/Design, is the author and/or editor of more than 140 books, including *Graphic: Inside the Sketchbooks of the World's Great Graphic Designers* (co-author Lita Talarico), *I Heart Design*, *Scripts: Elegant Lettering from Design's Golden Age* (co-author Louise Fili), and *Iron Fists: Branding the 20th-Century Totalitarian State*. He is the recipient of the 1996 New York Art Director's Club Hall of Fame award; 1999 AIGA Medal for Lifetime Achievement; and 2000 Pratt Institute Herschel Levitt Award; 2000 Walter Hortens Award/Graphic Artists Guild; 2005 Richard Gangel Award–Society of Illustrators; 2007 School of Visual Arts Masters Series Award. Heller was recently awarded the 2011 Smithsonian National Design "Design Mind" Award. He lives in New York City.

JACKET FRONT

JERRY VANDERSTELT

Luminous Being

Acrylic on illustration board

Topps *Star Wars Galaxy* series 6 card set, 2011

40 × 30"

JACKET BACK

TSUNEO SANDA

Episode V—*To Cloud City*

Acrylic on canvas

Limited-edition print for *Star Wars* Celebration V, 2010

28⅝ × 20½"

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ISBN 978-1-4197-0430-7